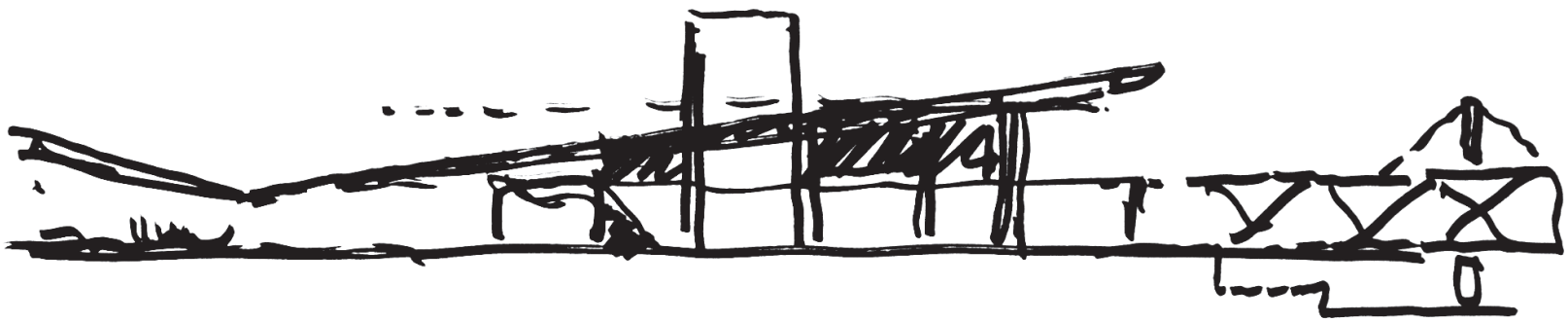
Barton Myers:

Works of Architecture and Urbanism

Art, Design & Architecture Museum
University of California, Santa Barbara

Barton Myers:
Works of Architecture and Urbanism

i–1
Tempe Center for the Arts, Tempe, Arizona: Barton Myers sketch



Barton Myers:
Works of Architecture and Urbanism

Edited by Kris Miller-Fisher and Jocelyn Gibbs

Art, Design & Architecture Museum
University of California, Santa Barbara

punctum books

In memory of Victoria “Vicki” Myers.

Contents

Director's Preface 7
Bruce Robertson

Editors' Introduction 8
Kris Miller-Fisher and Jocelyn Gibbs

Vacant Lottery Writ Large:
Barton Myers's Urban Philosophy 11
Natalie Shivers

Civic and Institutional Work 25
Howard Shubert

Three Examples in Building Adaptation 47
Luis Hoyos

Housing in Context 61
Lauren Bricker

The Theaters 87
Charles Warner Oakley

Biographies 117

Selected Projects 118

Notes 122

Image Credits 124



Director's Preface

Bruce Robertson

Nearly 15 years ago the Art, Design & Architecture Museum (or the University Art Museum as it was named then) accepted the first gift of material from Barton Myers's archives. Now, with this book we can gratefully and proudly acknowledge the near completion of that gift. Of course, with an architect as compulsively creative and energetic as Barton, we should emphasize that "near" is not by any means "done": we know there will be more fruitful ideas and work yet to come.

Barton Myers's career for well over 50 years has been marked by his ability to think clearly about specific problems and offer solutions. In his own words, he speaks of having a "design attitude" rather than a trademark style, of accommodation to the particular demands of a project, an urban landscape, a pre-existing building. He works with what is at hand, guided by strong ideas about function, usefulness, appropriateness. His openness has made him an inspiring teacher and mentor for many young architects for decades.

We have been fortunate to have had one of those architects, former Curator of Special Projects and Design, Kris Miller-Fisher curate the Museum's 2015 Barton Myers exhibition and co-edit this book with Jocelyn Gibbs, Curator of the Architecture and Design Collection, 2010–2018. As the archive arrived on campus, it would have been easy to have been overwhelmed by its scale (hundreds of boxes, thousands of rolls of drawings), and by the questions of what to emphasize and how to organize it, given Barton's accomplishments on both sides of the border, in Canada and the United States, and his work from urban planning to his recent steel houses in Montecito and Los Angeles. We are pleased that a major living architect represented in our archive should be one of international significance, and such wide-ranging achievement. This publication gives the public for the first time a comprehensible guide to Barton Myers's oeuvre and joins a sequence of projects drawn from our archives in recent years.

Beginning with Cliff May in 2012, an architect who combined both regional historical and nativist sources with modernist sympathies, we inaugurated our new public identity as an architecture and design museum, as well as an art museum. This excursion into our collections was followed in 2013 by an exhibition and book drawn from the archive of the firm Smith and Williams, major mid-century Los Angeles modernists. With Barton Myers, we move into the present, and into work that has both very particular California interests and wholly international elements.

In the last three years, then, the Architecture and Design Collection has presented a century's worth of influential architects who have been able to demonstrate that the local, however construed, is worthy of serious attention and celebration..

i–2
Wolf House, Toronto, Ontario: interior of glazed hall, looking back toward dining room, 1974

Editors' Introduction

Jocelyn Gibbs and Kris Miller-Fisher
Curator, Architecture and Design Collection
Curator, Special Projects

This book project began several years ago with research toward an exhibition conceived, designed, and mounted at the Art Design & Architecture Museum in Fall 2015. A selection from the exhibit travelled to the University of Pennsylvania in Fall 2016.

The decision to organize the exhibition and this subsequent publication typologically initially came from the need to have a simple frame with which to investigate Barton Myers's large archive. The arrangement by type in the exhibition provided a structure for choreographing a few major ideas across projects, places, and time. What guided us was the realization that planning and a deep knowledge of the history of urbanism are at the core of Barton Myers' architectural thinking. The concept that urbanism underlies Myers's design of space for human activity at every scale became the fulcrum of the exhibit and also is a critical theme in this publication.

We are grateful to the five writers—three architects and two architectural historians—who readily accepted the topics we presented them as the starting point for their own investigations. Essays on planning, civic structures, adaptations of historic buildings, housing, and theaters illuminate fifty years of architecture and planning from A.J. Diamond and Barton Myers (1967–1975), and Barton Myers Associates (1975–present) between 1967 and 2016.

Natalie Shivers's essay introduces the early planning work and neighborhood activism of Myers and his partner, A.J. Diamond, in Toronto and traces their "vacant lottery" ideas to the later "A Grand Avenue" plan in Los Angeles. Howard Shubert examines Myers's architectural and planning strategies through several civic and cultural projects in Canada and the U.S. Luis Hoyos explores Myers's adaptations of historic structures. Lauren Bricker's essay highlights Myers's steel houses as well as the neighborhood-based planning of his multi-family housing. Finally, Charles Oakley explicates the technical innovations and historical foundations of Myers's theaters. Together these essays construct a new, thought-provoking, and fully integrated perspective on Barton Myers's works of architecture and urbanism.

i–3
York Square, Toronto, Ontario: view into courtyard, ca. 1970; A. J. Diamond and Barton Myers



Vacant Lottery Writ Large: Barton Myers's Urban Philosophy

Natalie Shivers

Vacant Lottery: "a term coined to describe a philosophy of urban consolidation, an approach to urban development in opposition to the currently pervasive, uni-centered, high-density/ high-rise North American city with its sprawling suburban periphery. This alternative, that advocates conserving and building on the existing urban fabric, can be illustrated by projects ranging from small urban interventions, such as a single family house, to large city planning proposals....The overall intent is to demonstrate the importance of architectural context, particularly in the city, and to propose an attitude that might return to our cities the architectural coherence and urbanity they once had, effecting a reconciliation of good design and social commitment."

—Barton Myers[1]

Barton Myers is an avowed urbanist—a self described radical in his early advocacy of old-fashioned qualities like density, mixed-use, and contextual planning in the late 1960s when that fundamentally conservative position was considered counterculture. Myers's urban manifesto was codified in "Vacant Lottery," the title of the *Design Quarterly* issue co-edited by Myers and Canadian architect and educator George Baird in 1978. The term lived on long past the journal's circulation cycle as both an urban infill strategy and an acknowledgment of the ceding of city planning responsibility to the "lottery" of private developers' proposals. What is fascinating about Vacant Lottery is that it defined themes that can be consistently traced through Myers's urban planning work from the 1960s on. These themes were manifested in projects of such a wide range of scales, programs, and clients that one must understand the fundamental impulses of each project in order to understand their commonalities.

Myers's guidelines for a new kind of urban redevelopment now sound like widely accepted truths—the motherhood and apple pie of planning—to a contemporary generation schooled in the principles of new urbanism. They were, however, revolutionary when first articulated in the 1970s:[2]

1. Alternatives to high-rise only: low-rise infill development strategies
2. Alternatives to buildings as isolated objects: connected, additive buildings
3. Alternatives to the bulldozer: preservation and reuse of existing buildings
4. Alternatives to the erasing of historical traces: combinations of old and new buildings
5. Alternatives to residual useless "open spaces": creation of urban spaces—streets, squares, galleria streets, courtyards
6. Alternatives to universal "international style" modern architecture: reinterpretation of regional building elements and materials
7. Alternatives to singular, specialized housing types: development of a range of medium-density urban housing prototypes
8. Alternatives to the "tower-in-the-park" or "tower-in-a-plaza": development of tower bases that have a positive, formative relationship to streets, squares, and blocks
9. Alternatives to introversion of retail frontage: retail shops address and support public space
10. Alternatives to single-use zoning districts: mixed-use districts and neighborhoods[3]

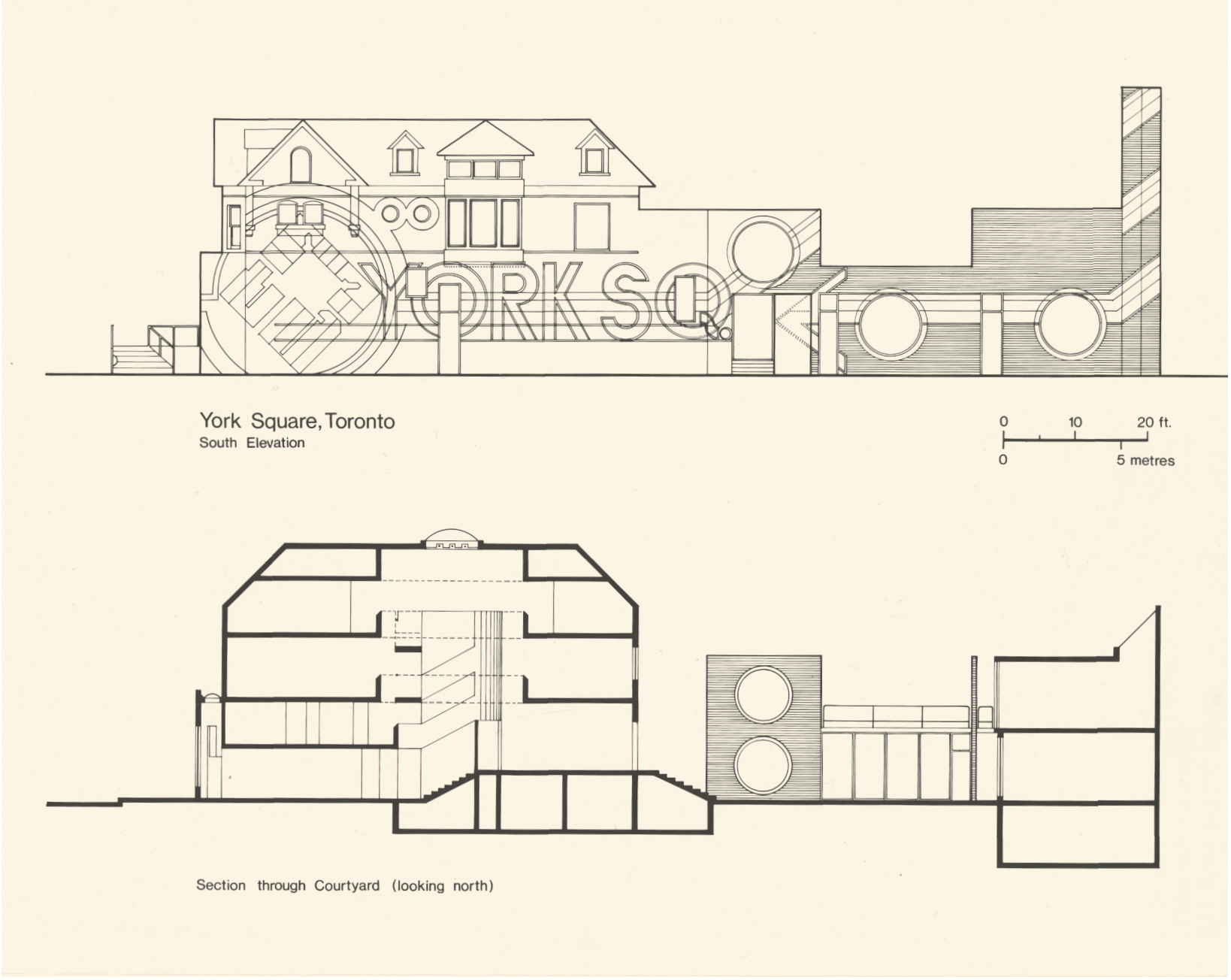
To assess the significance of Vacant Lottery, it must be understand as a strategy that was borne of a tumultuous era in urban development that most North American cities, including Toronto where Myers was practicing at the time, were experiencing in the 1960s and '70s. As both the product and the representation of a coalescence of reformist impulses, a review of the forces—political and social for Toronto, biographical and architectural for Myers—that informed Vacant Lottery provides a lens onto a critical juncture in the history of North American metropolitan development as well as Myers's urban work.

When Myers moved to Toronto in 1968, the city was in turmoil over the form of redevelopment that had been taking place. As described by architects Bruce Kuwabara and Barry Sampson in a 1975 ***City Magazine*** article, high-rise apartment developers, "with their techniques for blockbusting neighborhoods and their off-the-shelf plans for tall buildings of small, expensive apartments mounted an assault on older working class neighborhoods in many Canadian cities in the 1960s."[4] In Toronto, however, a serendipitous confluence of forces and people at that time produced a different response from other cities' acceptance of the self-destructive, post-World War II paradigm: the population rebelled against the forces transforming its urban center and ousted an old guard of traditional interests in favor of a reform-minded mayor and city council; Jane Jacobs, author of *The Death and Life of Great American Cities* and vocal advocate for a mixed-use, neighborhood- and historic preservation-centric approach to cities, had moved to Toronto and was taking on development forces there; and architects like Barton Myers and his partner, A. J. Diamond, engaged proactively in the reform movement and proposed alternative planning strategies to the uni-centered, high-rise city.

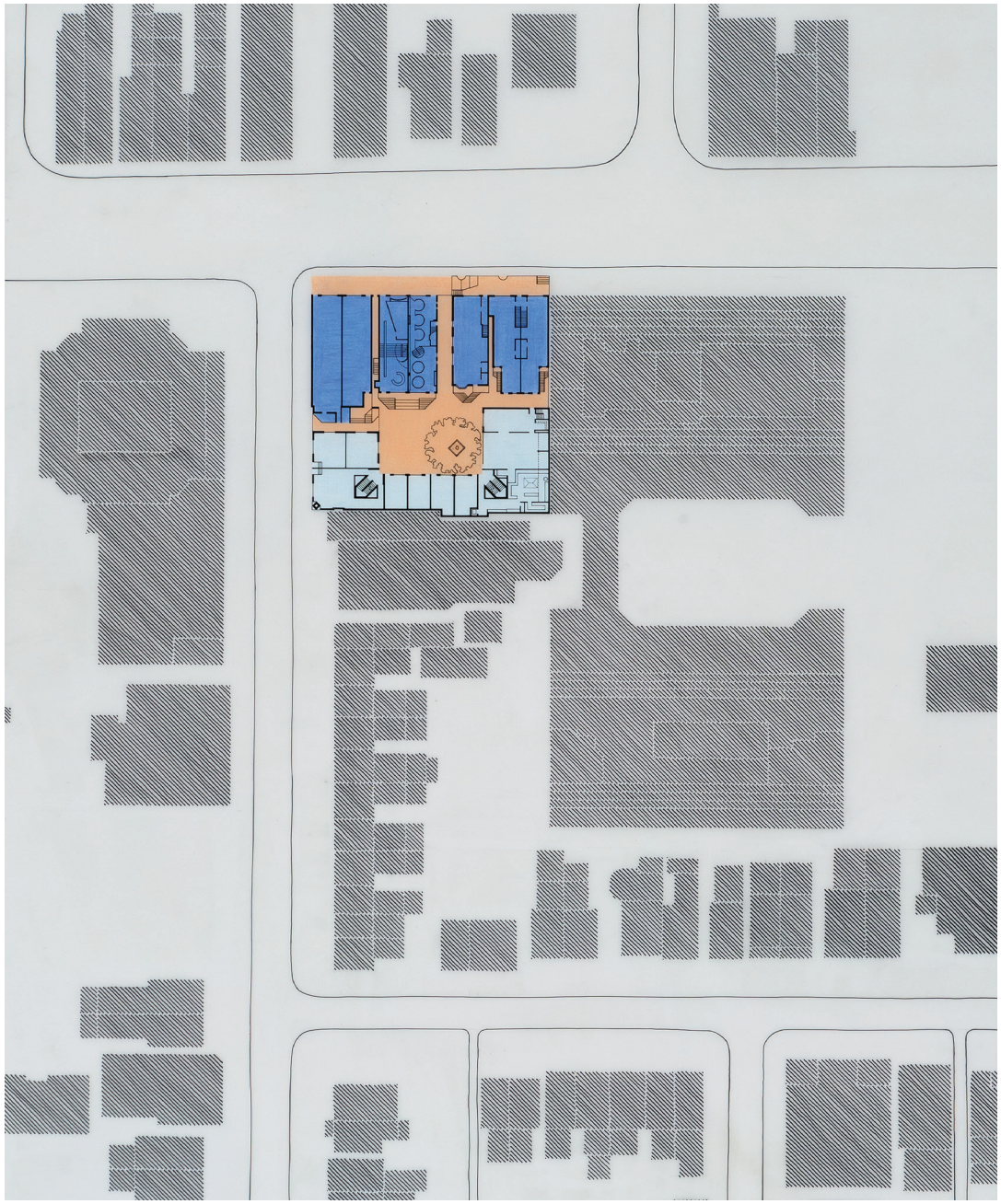
Diamond and Myers, as described in the *City Magazine* article,

> **came to be publicly identified with the general reform movement in city politics. Their case studies and design proposals for low-rise, high and medium-density 'prototypes' as alternatives to high-rise development, their public criticism of**

I–1
York Square, Toronto, Ontario: elevation and section, ca. 1969; A. J. Diamond and Barton Myers



I–2
York Square: Vacant Lottery site plan, 1978; Barton Myers Associates



high-rise and urban sprawl development patterns, and their testimony as expert witnesses at numerous government hearings have been relevant and timely to both moderate and hard-line reformers.

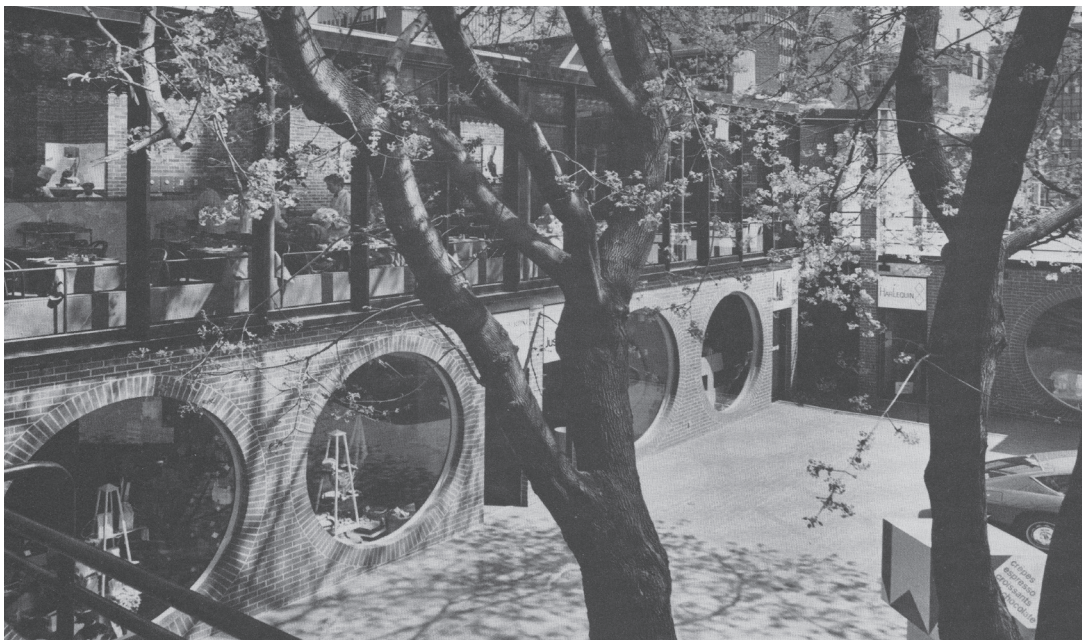
Kuwabara and Sampson noted that more than any other Canadian architectural firm, Diamond and Myers's work "combines a commitment to serious design with a commitment to social action. They have had impact in Toronto and elsewhere both through their design work and through their role as activists taking public positions on urban issues."[5] Profoundly affected by what he saw happening to his home town, Norfolk, Virginia, Myers was motivated by his concern that Toronto too would become a city with an uninhabited downtown populated only by commercial towers.

Myers had moved to Toronto from Philadelphia, where he was schooled in the kind of urbanism he has advocated since. His studies at the University of Pennsylvania were formative—there Dean G. Holmes Perkins had implemented a modern curriculum that integrated architecture, landscape, planning, and fine arts. Myers also learned lessons about design in congruence with the natural environment and existing urban fabric from planners such as Ian MacHarg and Edmund Bacon. He recalls the city's demonstration of a "more thoughtful urbanity" that included urban consolidation, reuse of existing structures, respect for the existing fabric, reconciliation of the design of old and new structures, neighborhood preservation, and the development of infill housing rather than bulldozing downtowns and building sprawling suburbs.[6] Also instilled in Myers at this time was the architect's responsibility to the

I–3
York Square: aerial view of site, after 1969

I–4
York Square: interior courtyard looking at rear building, 1969



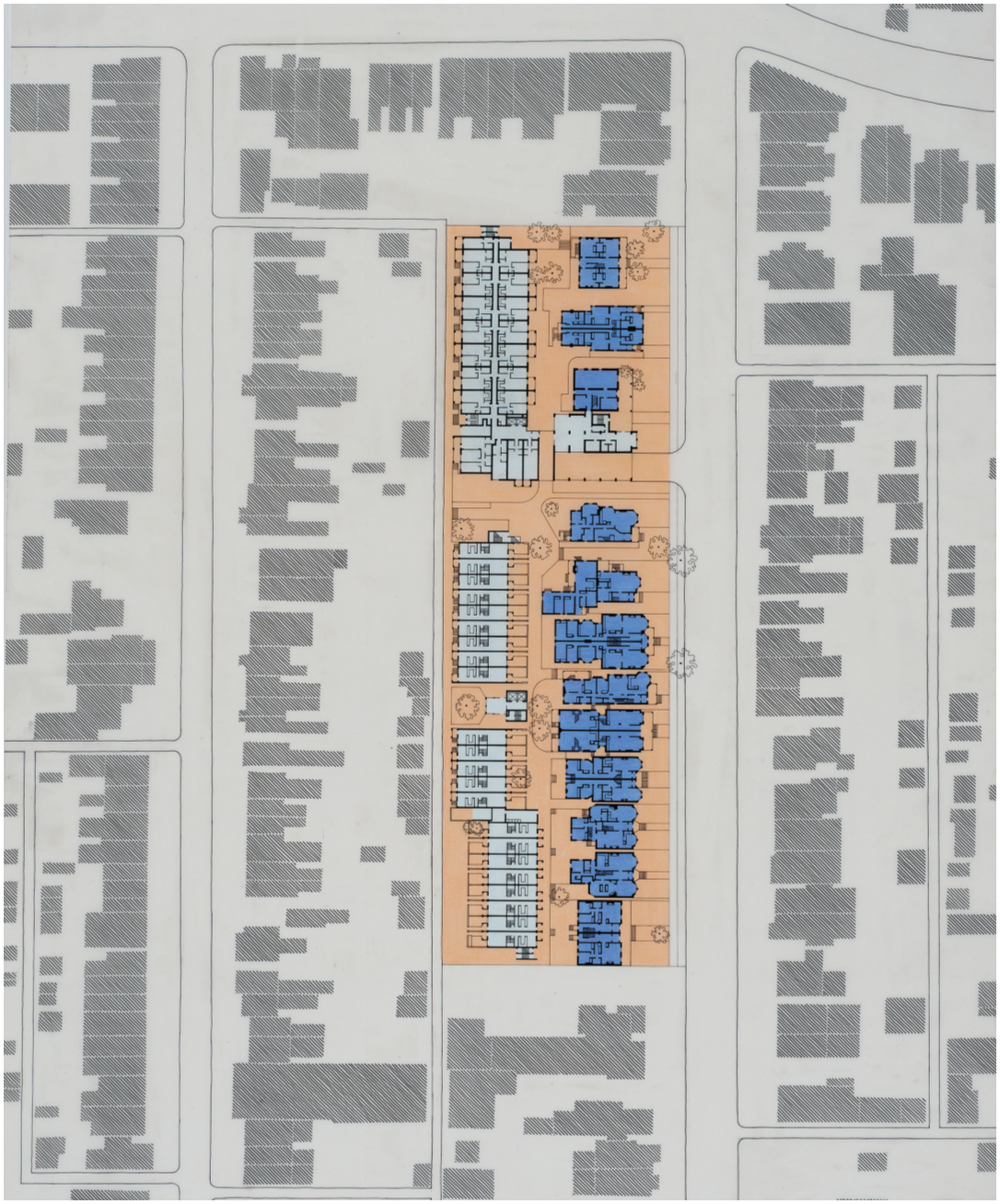


public realm. Among his formative experiences in Philadelphia was employment with architectural master Louis Kahn, who taught him about a modernism rooted in history rather than destruction of the past.

After moving to Toronto, Myers became deeply engaged on both local and national levels in advocating a new model for urban redevelopment, based in the precepts articulated in Vacant Lottery. Studying plans for cities around North America, he observed that all promoted the same kind of single-use commercial core, surrounded by sprawling peripheral rings of residential suburbs, which decimated the social and architectural fabric of cities. Since in his view modern city plans didn't consider physical and social consequences, Myers made "Doomsday Drawings" that demonstrated what cities would be like if built out as their official plans prescribed. He wrote articles and gave lectures around America warning of the impacts of contemporary urban planning: loss of diversity in employment opportunities, building types, housing forms, and social mix; costly and inefficient suburban sprawl that required the destruction of facilities in the city in order to replicate them much less efficiently in the suburbs; takeover of open space and agricultural land; dependence on the car and extension of expensive freeways to move people in and out of the downtown core, inflicting traumatic impacts on inner city neighborhoods in their way.[7]

Objecting to this urban pattern of "extreme inefficiency and wastefulness,"[8] Myers proposed consolidation as a more practical method of accommodating urban growth and a better use of existing resources: "Infilling has many virtues: it tends to spread out the population, creating a

I–5
Dundas-Sherbourne Infill Housing, Toronto, Ontario: Vacant Lottery site plan, 1978; Barton Myers Associates



multi-centered city; it rebuilds and thus maintains the health of existing neighborhoods; it allows for and even develops neighborhoods which contain a variety of people and places."[9] Treating Toronto as a testing ground for this new approach to urban redevelopment, Myers, in partnership with Diamond, challenged developers' assertions that high-rise towers were the only way to achieve high densities and their rightful profits. They "mounted an effective counter-attack," Kuwabara and Sampson noted, "by designing low-rise 'infill' alternatives which conserve existing buildings instead of demolishing them, respect existing street patterns, and succeed in providing housing for more people on less land."[10]

Myers's early projects such as York Square, designed with A. J. Diamond, and Dundas-Sherbourne provided models for a new kind of urbanism whose impact resonated far beyond their local communities. The York Square project, completed in 1969, was Toronto's first intentional infill development and one that was pivotal in the rehabilitation of the community of Yorkville Village.[11] Myers views it as "a prototypical model (in spirit) for the rebuilding of Toronto and other cities, a demonstration of how cities can grow without totally destroying the existing fabric."[12] The project comprised transformation of a half-block site of decaying commercial buildings into an economically viable commercial center. Diamond and Myers's strategy, described by one architectural critic as "urban evolution over urban revolution,"[13] maintained the scale of the individual buildings and renewed and unified them into a single commercial complex by overlaying a new facade of one-story shop fronts and a scheme of automobile and city scaled supergraphics. Openings in the new porous screen of shop fronts

I–6
Dundas-Sherbourne Infill Housing: aerial view of site showing new infill around old buildings, 1976



provided entry into a courtyard formed by a new U-shaped infill building housing restaurants and cafés. Jane Jacobs told *Progressive Architecture* that she was "highly gratified" by the York Square project:

> **It is a Pygmalion operation. Inevitably, in a healthy, developing city buildings built for one purpose are transformed for other uses. Diamond and Myers have sensitively used the old buildings without trying to pretend they are something else: they have made them not in the least bit quaintsy, but of our times. To see the possibilities in what to most people would have appeared the most humdrum materials is one of the great contributions that architects can make ...The uniqueness and promise of York Square, though it cannot and should not be copied in carbon, should be an example to all developers.**[14]

Myers's Dundas-Sherbourne housing project, completed in 1976, was the first infill housing scheme in Toronto[15] and the first project undertaken by the City of Toronto's Non-Profit Housing Corporation. Its genesis was a developer's proposal for two apartment towers on a half-block site of nineteenth-century houses in an inner-city residential neighborhood. Residents urged the city to study other forms of housing that would be more compatible with their community. The mayor and city council, elected on an anti-typical development reformist platform, authorized Diamond and Myers to examine schemes that demonstrated the feasibility of a high-density, low-rise alternative to the tower option for rental housing in the city's inner core. Taking advantage of the site's deep lots and the mid-block lane right-of-way, the proposal comprised renovation of the existing houses into apartments and a carefully calibrated insertion of a new five-to-seven-story complex, invisible from the street, behind the houses. Based on the demonstrated feasibility of accommodating 376 units on the constrained site, the city purchased the land from the developer and built a project that realized in a radically new way the social and planning objectives of the city, the community, and the architects. It did not include high-rise buildings; it took advantage of opportunities created by the city's traditional grid of streets and lanes; it provided physical compatibility with the neighborhood by retaining existing houses and streetscapes; the community participated in the design process and residents would have a continuing say in management of the housing; costs were kept affordable for moderate-income residents; accommodations were provided for a mix of families, senior citizens, singles, and roomers. One journalist commented that the project violated almost every clause in metropolitan Toronto's planning act and was "a revelation of options in housing previously never conceived of in North America."[16] Architectural critic Suzanne Stephens noted in *Progressive Architecture* that the scheme is most important "for what it adds to the understanding of sense of place, while optimistically pointing to the possibilities of merging housing and 'architecture'."[17]

▪▪▪

A third urban project—a proposal for the development of an eleven acre site in downtown Los Angeles—represents the Myers Vacant Lottery principles transposed to an exponentially larger vacant lot created by what Myers has called "one of the largest urban lobotomies in the history of urban redevelopment"[18]—the wholesale demolition of the Bunker Hill neighborhood. In 1980 the city's redevelopment agency invited developers to submit proposals for "A Grand Avenue" in a five-block area, calling for a dense mix of office space, residential units, retail space, a hotel, and a new museum of modern art. Developer Robert Maguire consulted with UCLA architecture school dean Harvey Perloff on the composition of the team that should develop his Grand Avenue proposal. As Maguire considered the ingredients that characterized successful urban centers—"those which attract people day and night and which provide a setting to encourage a high level of recreational, social, and cultural activities"[19]—he realized that he was not looking for one master architect or planning firm: "A city is a reflection of the life within it; a single person cannot possibly create the complexity of a city."[20]

In order to ensure the diversity of individual design expression within a unified urban scheme—and to prevent the monolithic and sterile effect of a typical planned development—Maguire assembled a team (known then as the All Stars) of architects, landscape architects, and planners (Lawrence Halprin, Charles Moore, Ricardo Legoretta, Edgardo Contini, Sussman Prejza, Carlos Diniz, Cesar Pelli, Robert Kennard, Hardy Holzman Pfeiffer, Frank Gehry) led by Myers and Urban Innovations Group

I–7
A Grand Avenue, Los Angeles, California: aerial view of downtown showing the cleared Bunker Hill site, 1976

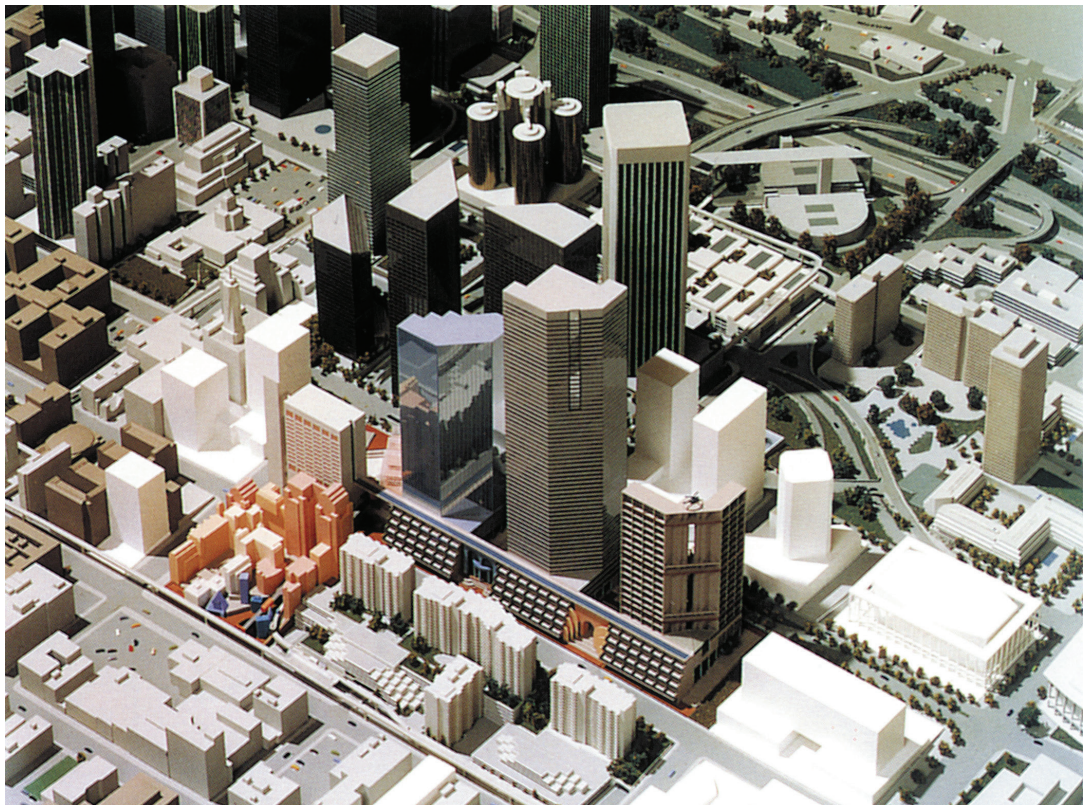
I–8
A Grand Avenue: view of model showing Maguire team scheme in context; view toward the southwest, 1980

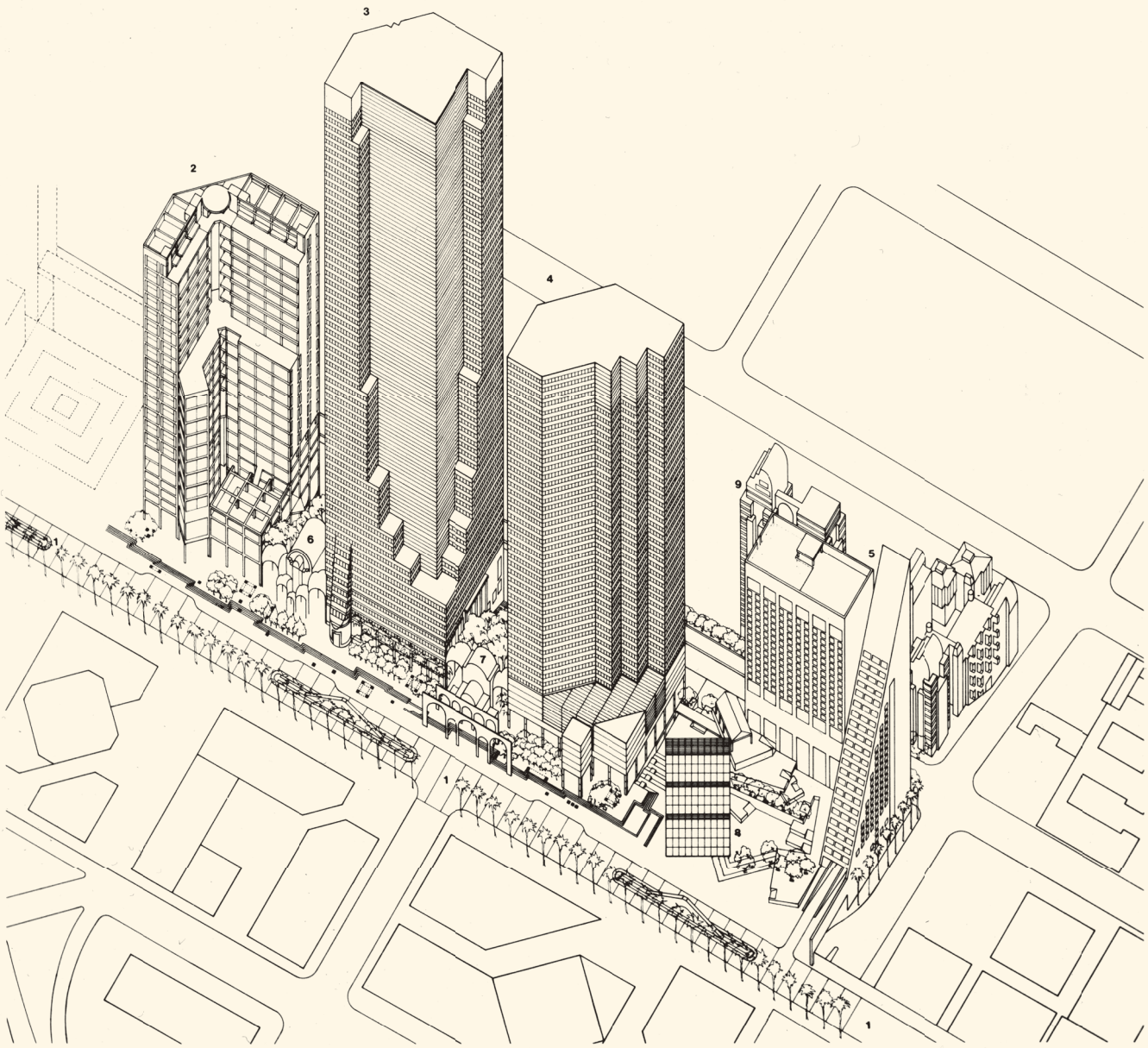
who headed up the master plan, urban design, and overall coordination work. (Myers also designed the Garden Tower and Olive Terraces housing.) Because there were many on the team, Maguire noted, "we had a large diversity of impressions, perceptions, and experiences to draw upon, to exchange one with another. It is a refreshing approach to urban planning and I believe it is the most appropriate."[21]

The team first identified the qualities and components that they felt downtown Los Angeles lacked and the project should provide:[22]

1. substantially increasing residential housing downtown, particularly in the moderate price range
2. the creation of an appealing human scale environment correcting the existing rather alien pedestrian environment downtown
3. strengthening the downtown as the cultural hub of Southern California
4. encouraging implementation of effective transportation systems
5. enhancing the environment necessary to attract and maintain major businesses downtown
6. designing a project that would make a unique statement as the capstone of Los Angeles







Grand Avenue / Park Promenade
1. Lawrence Halprin, Charles Moore

Garden Tower
2. Barton Myers Associates
Housing

North Office Tower
3. Cesar Pelli & Associates
Offices

South Office Tower
4. Robert Kennard / KDG
Offices

Grand Hotel
5. Ricardo Legoretta
Hotel / Condominiums

North Court Pavilion
6. Charles Moore, Lawrence Halprin
Bar / Restaurant

South Court Pavilion
7. Charles Moore, Lawrence Halprin
Bar / Restaurant

Los Angeles Museum of Modern Art and Museum Plaza
8. Hardy Holzman Pfeiffer Associates
Major Institution

Angel's Flats
9. Charles Moore

I–9
A Grand Avenue: axonometric of Maguire team project, 1980; rendering by Barton Myers Associates

I–10
A Grand Avenue: group portrait of the Maguire team. From left rear to front: Charles Moore, Lawrence Halprin, Frank Gehry, Paul Prejza, Deborah Sussman, Barton Myers, Cesar Pelli. From right to rear middle: Robert Kennard, Edgardo Contini, Ricardo Legorreta,Carlos Diniz, Harvey Perloff, Robert F. Maguire, III. Absent: Hugh Hardy, 1980



Those goals were translated into planning principles that can be recognized as the fundamental precepts of Myers's Vacant Lottery writ large:[23]

1. the making of a great street in L.A. incorporating cultural institutions, offices, housing, and commercial development in a mixed-use project rivalling Vienna, New York, or Paris

2. division of the large site into small blocks—maintain the historical L.A. grid and rights-of-way; fabric vs. island

3. the idea of small courts distributing open space throughout the scheme with public park emphasis being the street—Grand Avenue

4. introduction of arcades and the rejection of an introverted urban scheme

5. emphasis on making a strong base to enhance the pedestrian scale

6. double range of buildings addressing Grand Avenue and Olive Streets [sic]

Myers's urban design deliberately departed from the modernist model of towers in plazas. Instead, every element was intended to rejuvenate the existing grid of streets and to consolidate this "blown-out" area of downtown Los Angeles.[24] Opening out to face the city and offering a "grand avenue" to rival the world's best pedestrian boulevards, the project offered an architecturally distinguished and sophisticated urban setting for a rich variety of office, residential, cultural, entertainment, and retail uses. As Myers described it,

> **The plan transforms Upper Grand Avenue into a stately boulevard with a park promenade extending along its length. Unlike many other projects of its size, 'A Grand Avenue' provides park space which is not inwardly focused, but emphatically oriented toward the city....The park contains fountains, an outdoor theater, and a variety of pavilions for restaurants and cafes. Fronting Grand Avenue are the project's major cultural and commercial structures, unified by a connecting ground-level arcade of shops, restaurants, galleries, and public facilities. The commercial structures include a 470-room hotel and 3.1 million square feet of office space. A wide range of housing adds 900 residences to the downtown. ...To create a distinct visual identity for the project, while remaining integrated into the existing context, building heights are carefully correlated to each other and to the surrounding structures. The plan recognizes the historic downtown grid, while its scale and texture respond sympathetically to existing and proposed adjacent development.**[25]

The diverse complex of individually designed buildings were joined together by a robust network of plazas, arcades, and irregular pedestrian streets that distinguished the project by its human scale and spatial quality at ground level. Architectural critic John Pastier's commentary in *A + U* evokes a scheme that exemplified Myers's urban philosophy:

> **Rather than discrete buildings isolated in space, Grand Avenue was a hybrid that drew upon Medieval notions of irregularity and human scale, and Renaissance and Baroque attitudes towards public places and processional space, while still accommodating contemporary traditions such as competitive differentiation of individual structures and the unabated urge to build ever higher....The genius of this proposal is that it looks and works like part of a real city, rather than like one more oversimplified 'project' of the sort that large-scale redevelopment efforts have imposed on most large American downtowns.**[26]

Pastier decried the other developers' entries for their disinterest in the street, freestanding towers floating in undifferentiated open space, minimal diversity of use, and hostility to pedestrians.

True to its infill role, Myers's scheme proposed to bridge the chasm between the two very different halves of downtown Los Angeles that flanked its site: to the east, a shabby but vibrant area of turn-of-the-century office buildings, stores, and movie theaters populated largely by non-white, low-income patrons and, to the west and south, a new downtown characterized by affluence, large institutional buildings in vacant plazas, and empty sidewalks. Pastier noted that the project helped "to bridge the gap between old and new, rich and poor and Angelenos and minorities" and would have provided "a symbol and working prototype for the ongoing redevelopment of the city's most significant district."[27]

One can look at Myers's entire urban oeuvre, including his campus projects, and find Vacant Lottery imprinted on virtually all proposals. And, when asked about the future of cities, he continues to envision a multi-centered, mixed-use, transit-centered city with a preserved and consolidated urban and social fabric. When asked in 1986 to propose an architectural style for the future (in that case, the future was 2001), Myers outlined precepts that one would recognize as those of Vacant Lottery:

> **The context is urban. The form is that of the multi-centered city....Densities are more evenly distributed in this style, with greater emphasis on the mid-density ranges...The highrise will be put back on its side! The uses are mixed, and transportation demands are met by efficient public systems which cater to the pedestrian....connection and linkage are principles in sensitive consolidation of urban fabric....Regional and local responses create genuine diversity....Historical traces remain—good old and new building combos are encouraged.**[28]

One can imagine that, if asked the same question in 2016 about an appropriate redevelopment strategy for cities fifteen years hence, Myers would continue to advocate his philosophy of urban consolidation. It is not that his urbanism hasn't evolved over the past decades as he has tested it on a range of small and city-scale projects; rather, few cities have evolved to meet Myers's criteria.

I–11
A Grand Avenue: perspective view of the final scheme, rendering by Carlos Diniz Associates, Courtesy of the Carlos Diniz Estate.

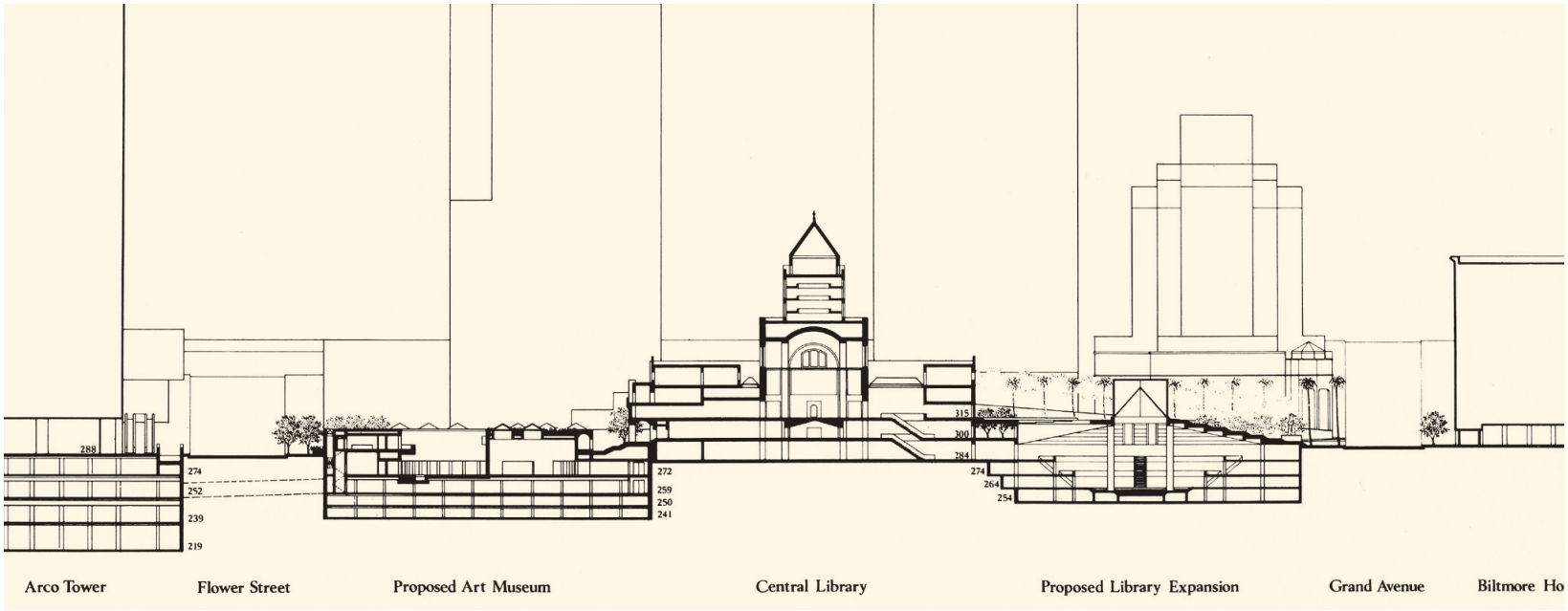


Civic and Institutional Work

Howard Shubert

Over the course of nearly fifty years Barton Myers has produced a thoughtful, intelligent, and remarkably consistent body of work. His incisive critical writings and project notes have buttressed the ideas motivating his work. The consistency in his work is born of a reasoned response to program and site, filtered through a humanist sensibility that places a premium on the user and the surrounding context.

Buildings and projects for civic and institutional clients are perhaps an ideal vehicle through which to better understand the architect's work. Unlike his houses, the museums, city halls, and university residences that make up this category are typologically diverse yet united by the same philosophical approach. (Myers's theaters are examined elsewhere in this volume.) Barton Myers is neither a stylist nor a form-giver; his work is not characterized by the recognizable signature of forms and materials that one finds in the work of other contemporary architects, such as Frank Gehry, Santiago Calatrava, Zaha Hadid, and Daniel Liebiskind. According to Myers: "Ultimately, our work attempts to bring together a number of diverse themes and images rather than to project a single, pure style."[1] A key theme underpinning Myers's work is the integration of his projects to their encompassing urban contexts.



Writing about Myers's entry to the Phoenix Municipal Government Center competition in 1985, architectural critic Charles Jencks proposed that good architecture and good urbanism are opposed. He argued that while architects are primarily concerned with the language of form, urbanists are committed to policies and approaches that tend to erode form: compromise, democracy, pluralism, entrepreneurial skill, and patience. And in the unlikely event that a designer attempts to combine these opposite skills, Jencks believes the results are most often flawed.[2] That Myers places himself philosophically in the urbanists' camp is borne out by the way he describes his design approach. Dominating the brief text published in 1985 are the recurring words: accommodate, commitment, and appropriate or appropriateness. The statement refers to "appropriate design decisions," and the "appropriate weighting of the elements that make up architecture." It describes a practice where the goal is "an appropriate, accommodating and inventive architecture" in which there is an "integration of appropriate planning and architectural solutions" with a "commitment to the larger environment." The statement describes a "design attitude" rather than a style, a belief in "fundamental issues" as opposed to the rigid rules that had come to dominate modernism and the "elements that make up architecture," not the making of form.[3]

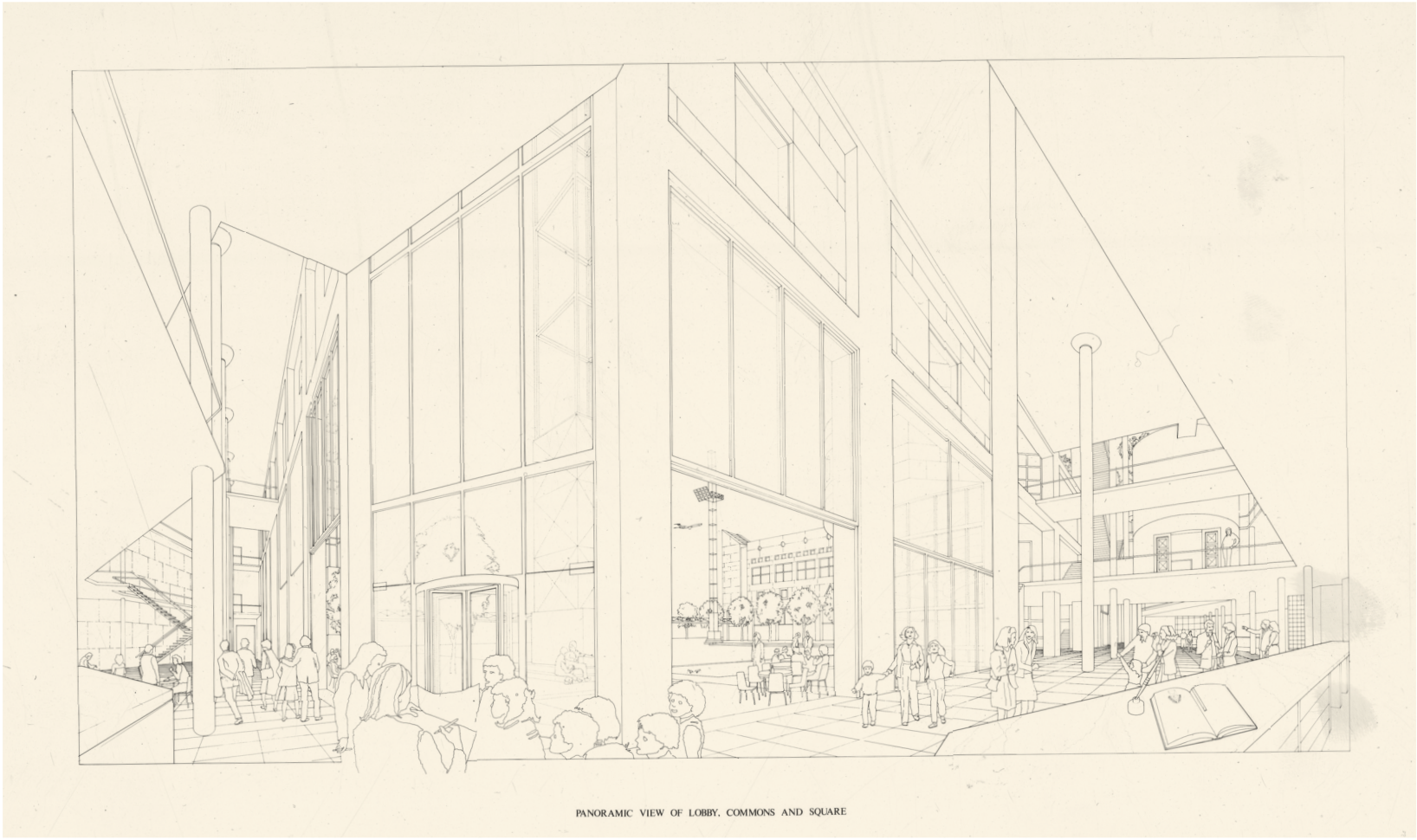
Appropriateness, accommodation, and contextualization all express unselfish architectural and urban design strategies that subordinate the new to the existing, placing greater emphasis on a building's relationship to its surroundings. The goal is more than mere neighborliness. It relates to the architect's early championing of historic preservation and adaptive reuse, or what architect Bruce Kuwabara calls "cultural continuity."[4] At its most extreme, Myers even proposed sublimating his own work. Rather than modify Bertram Goodhue's original Spanish Colonial/Egyptian-style Los Angeles Central Library of 1926 as part of a proposed renovation and expansion in 1981, Myers offered to employ the existing building for circulation while locating reference facilities in a new, below-grade wing. Roof terraces above Myers's new wing would serve as public gardens, a plan thereby reviving Goodhue's original concept for the site while ensuring that the older library would be visible from all four sides.

Myers also has favored a contextual approach as a means to remediate the damage done to cities by unchecked postwar development that left a patchwork of towers, superblocks, and vacant

II-1
Los Angeles Central Library Competition, Los Angeles, California: site section including Bertram Goodhue original library, 1980 ; Barton Myers Associates

II–2
Phoenix Municipal Government Center Competition, Phoenix, Arizona: competition entry perspective, 1985; Barton Myers Associates, rendering by Carlos Diniz Associates





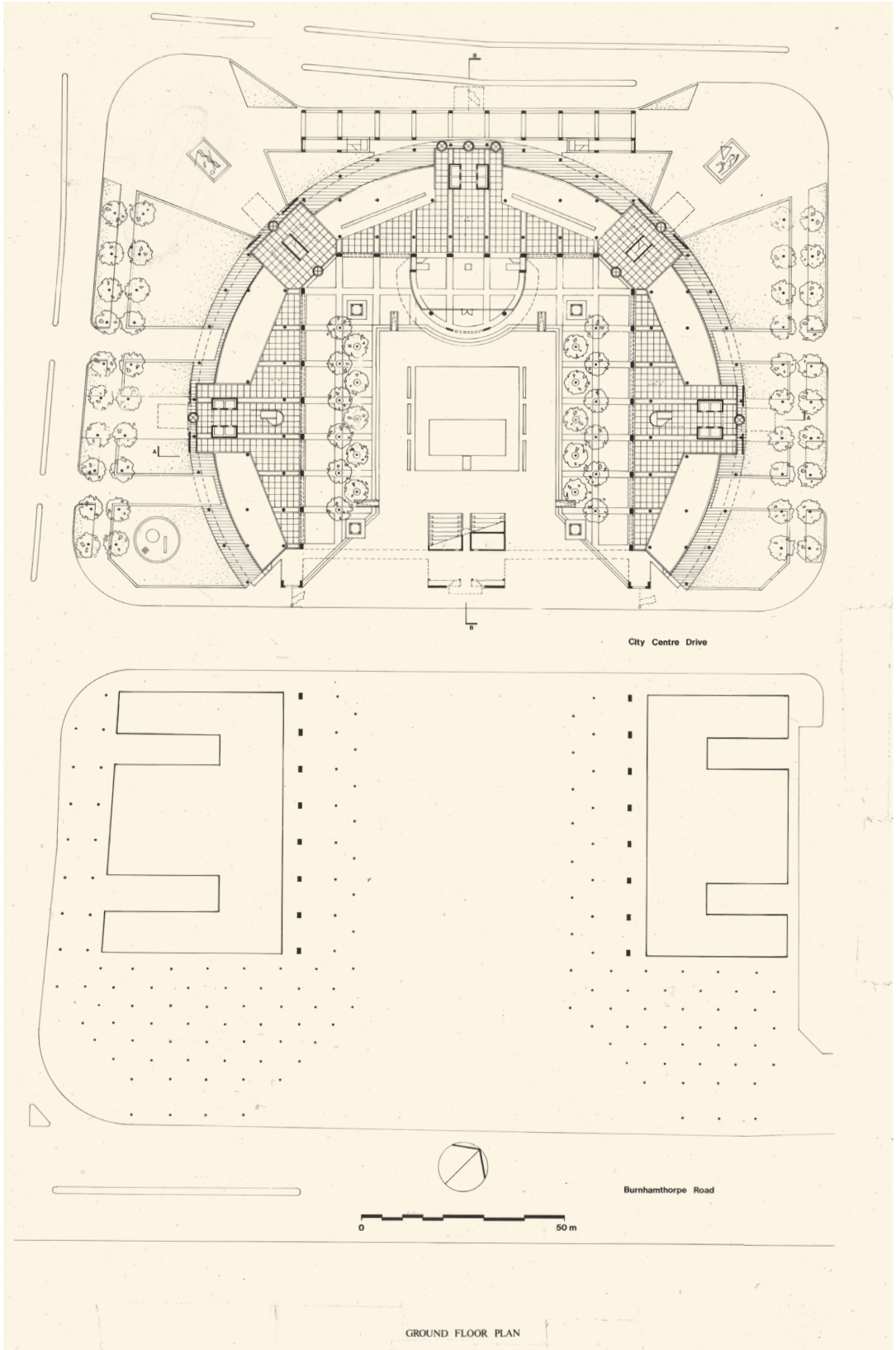
PANORAMIC VIEW OF LOBBY, COMMONS AND SQUARE

properties. Appropriateness in this context concerns what a building can do to fit in, to knit together parts of a city by paying attention to adjacent elements and connections. Jencks points out how Myers, a former air force pilot, studied Europe's historic sites by repeatedly flying over them, concluding that such a viewpoint partially explains why Myers's work combines a traditional urban scale with a lightweight, high-tech imagery.[5] But it seems more likely that an aerial perspective would have reinforced for Myers how cities are composed of a patchwork of solids and voids, built and unbuilt space connected by circulation, as in the figure-ground studies by Fred Koetter and Colin Rowe in their influential 1978 publication *Collage City*, and in Myers's own Vacant Lottery of 1978. In any event, the aerial view is an urban view, one in which the particularity of buildings is less evident than their communal role in forming the urban fabric.

A palette of design devices unites these civic and institutional projects for Myers. Decisions about materials, colors, floor heights, and the rhythm of openings take their cues from their immediate surroundings—buff and red brick at the Seagram Museum (1984), reference and align with neighboring industrial buildings retained as part of the project. Reddish-brown and buff-pink sandstone at the Phoenix Municipal Government Center reinforce a connection to the desert.

Other design techniques are concerned with legibility, such as the use of courtyards, skylights, and atriums. For instance, gallerias and atriums that connect with adjacent structures appear throughout. Courtyards may be grand, public spaces—as in Myers's competition entries for Mississauga City Hall of 1982 and Phoenix Municipal Government Center of 1985—or internal social hubs that establish an organizing focus within an encompassing space or series of contiguous elements, as at Spadina Quay, Toronto (1981), the National Gallery of Canada, Ottawa (1983) and the Unionville Library, Markham (1994).

Myers often deconstructs larger complexes into series of pavilions in order to demonumentalize form, introduce a human scale, and organize programmatic functions. He rearranges the pavilions in groups or positions them within unarticulated sheds or semi-enclosed zones (buildings within buildings), such as the Seagram Museum, Waterloo (1983), that recall Medieval and Renaissance walled cities as the architect himself has pointed out.[6] The contrasting employment of high-tech details or supergraphics with historicizing or local elements can unite otherwise disparate parts of a project.



II–3
Mississauga City Hall, Edmonton, Alberta: competition entry with panoramic view of lobby, commons, and square, 1982; ; Barton Myers Associates

II–4
Mississauga City Hall: competition entry site plan

Towers are an oft-used device, deployed as civic signifier and entrance marker. Indeed towers became so ubiquitous in Myers's work that journalist and critic Robert Fulford noted, when the Art Gallery of Ontario expansion opened in 1993, "with Myers you get tower."[7]

A number of external influences contributed to Myers's design philosophy that helped shape the works under discussion here, produced between 1972 and 1995. Myers was part of a generation of architects who became increasingly critical of what had become of modernism by the 1960s, in both architecture and urban planning. The loss of New York's Penn Station in 1964 and the near-destruction of Toronto's Union Station in 1972 galvanized citizens and architects alike to the value of architectural heritage, while the work of Carlo Scarpa in Italy, notably his Castelvecchio in Verona of 1956–64, provided a contrasting model for the sensitive rehabilitation of historic monuments. Jane Jacobs' 1961 publication *The Death and Life of Great American Cities* and Aldo Rossi's 1966 *Architecture of the City* proposed alternative ways of viewing the city. Jacobs trumpeted the importance of mixed-use neighborhoods and the value of rehabilitating heritage buildings, while Rossi argued that cities must maintain past monuments as witnesses to their history.

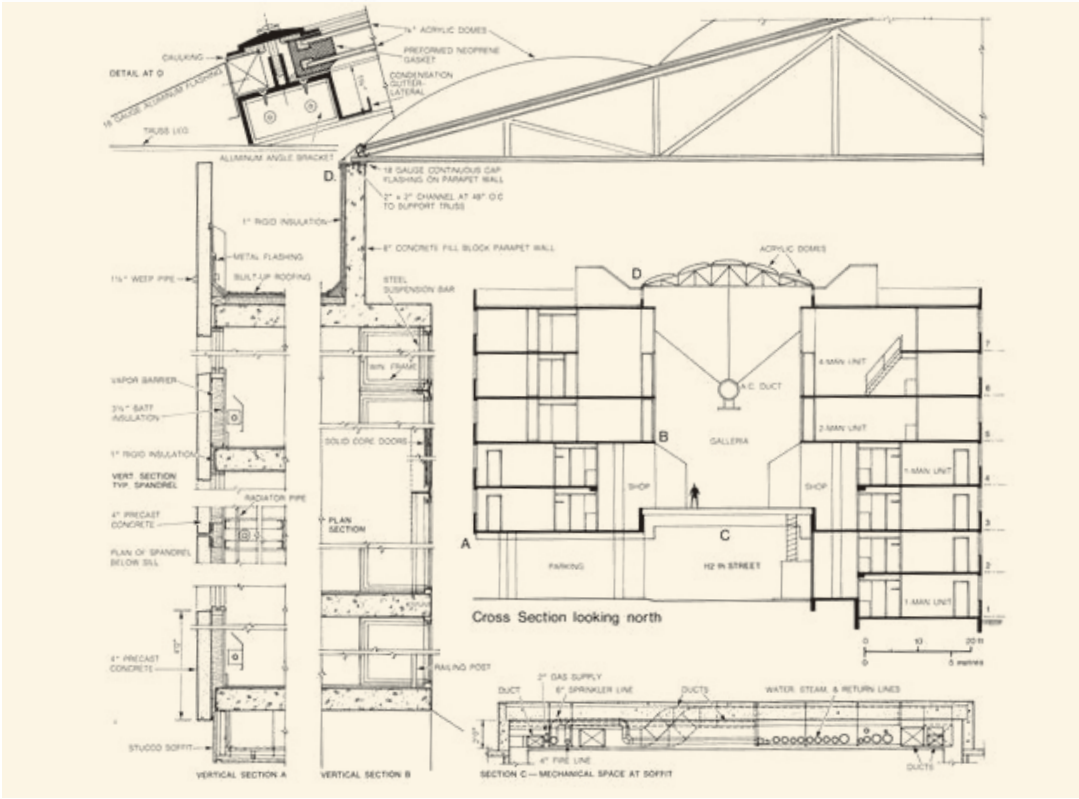
From the broadest perspective, context concerns geography and climate. Myers has shown special sensitivity to both factors. Working in Canada's cold climate in the shadow of the 1972 oil crisis led Myers to numerous 'appropriate' design innovations. For the Housing Union Building (HUB) at the University of Alberta, Myers devised an ingenious design that emphatically addressed climate.[8]

Housing Union Building (HUB)

II–5
View of students walking in the snow across the campus of the University of Alberta, ca. 1968

II–6
Housing Union Building (HUB), University of Alberta, Edmonton, Alberta: sections and details, 1972; A. J. Diamond and Barton Myers





The Housing Union Building provides on campus housing for 1,000 students in single, double and four-bedroom units along with a pedestrian precinct with its own sidewalk cafes, shops, lounges, and daycare center. Instead of building vertically, Myers designed a seven-story, horizontal skyscraper raised above a newly enclosed, existing street for two blocks. A glazed mall unifies flanking rows of apartments. Its 957-foot long skylight made this the world's longest skylit galleria, which took full advantage of Edmonton's subarctic sunlight.

It established a weather-protected, campus-wide pedestrian network whose mall acts as a physical and social connector, providing access to other buildings including space for students, faculty, and others to meet and to interact.

The building addressed many of the issues raised in the A. J. Diamond and Barton Myers 1969 Long Range Development Plan for the university. In addition to providing much needed housing for a rapidly expanding student population, the design reversed the existing haphazard, campus-wide dispersal of buildings, which had resulted in a general coverage rate of only 15 percent. This led to extended walking distances (in a cold climate), with a consequent reliance on cars and the loss of much open space to parking. With HUB, Myers adapted to a university campus setting the design philosophy of urban consolidation or infill that he had championed through the publication of "Vacant Lottery" and in projects such as Dundas-Sherbourne Housing in Toronto.[9]

II–7
Housing Union Building: interior view through the galleria, 1973



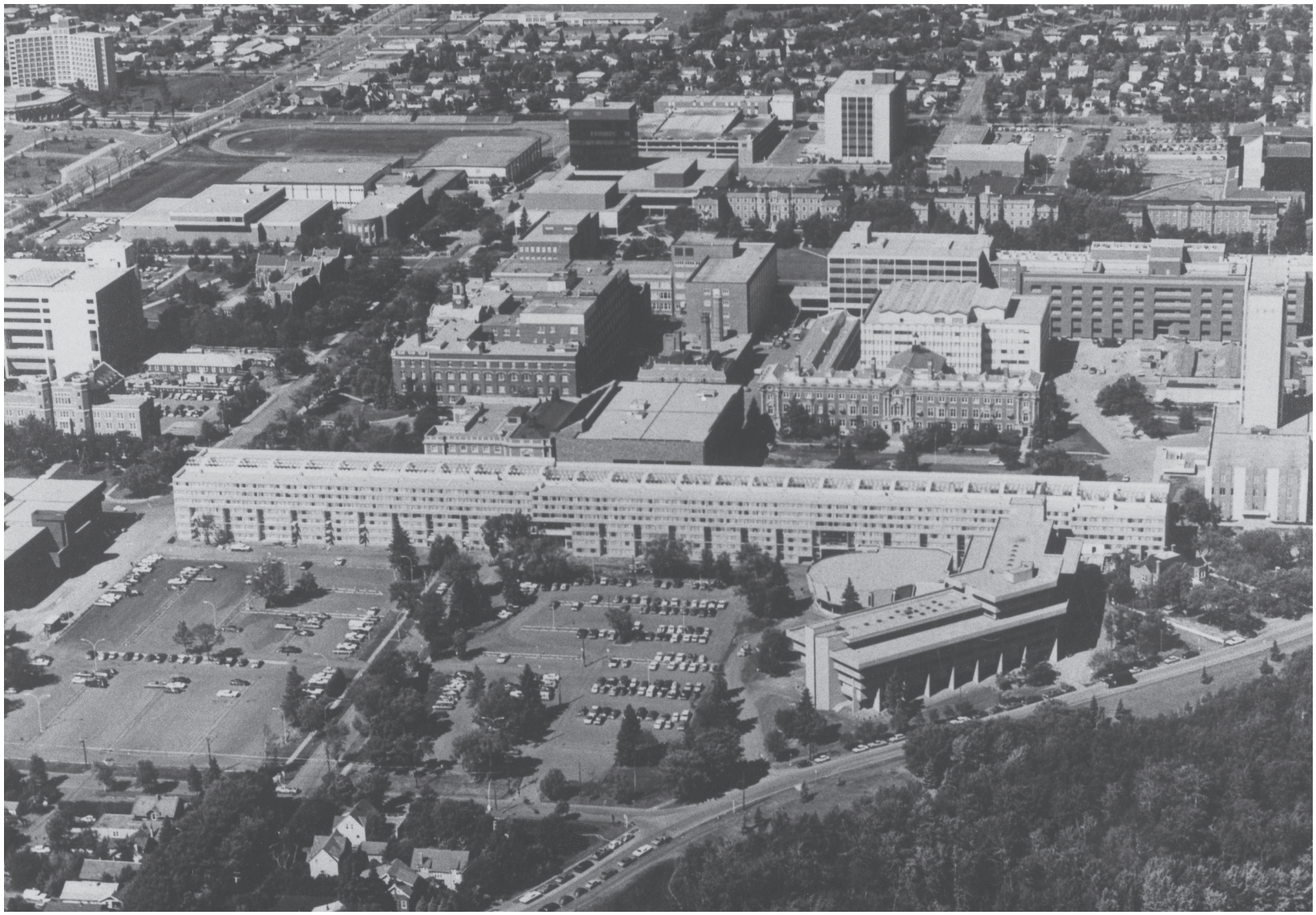
II–8
Housing Union Building: Vacant Lottery site plan, 1978; Barton Myers Associates

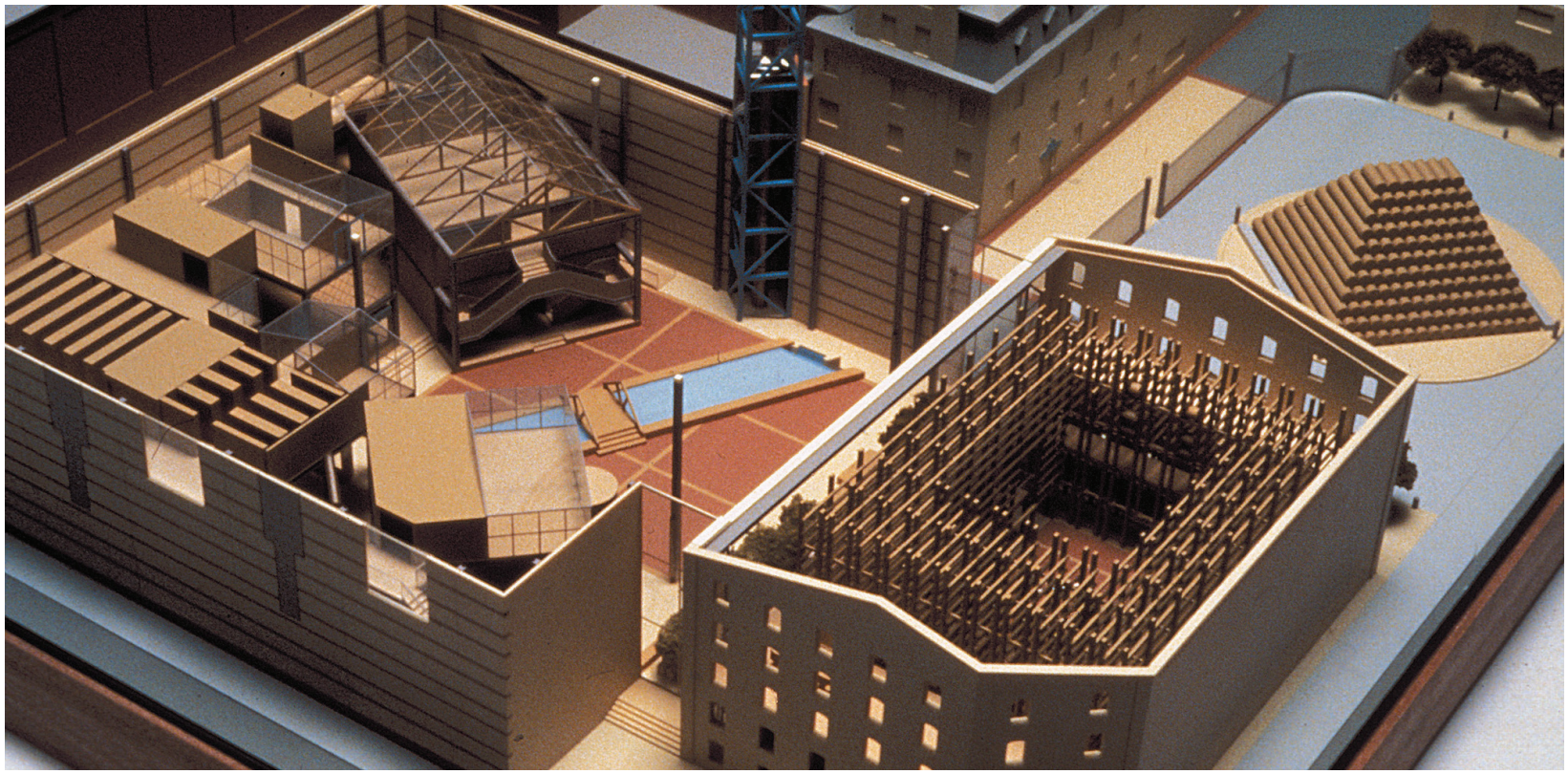
II–9
Aerial view of the University of Alberta campus showing HUB in context, 1973



Because one side of each apartment at HUB looks onto the galleria, only the outside walls needed to be weatherproofed. This made it possible to drastically reduce the area of exterior wall per apartment, cutting down on construction and heating costs. Brightly colored window shutters open out into the galleria and combine with exposed heating and ventilation ducts and overhead bridges that connect both sides of the building to produce a dynamic and lively environment. Myers acknowledged problems of sound and odor infiltration from the mall by situating bedrooms on the outside perimeter.

John Dixon Hunt, the editor of *Progressive Architecture*, named HUB "one of the ten most important buildings of the 1970s." For Myers, HUB was an example of how "Design can be radical and conservative together: radical in manner, conservative in its sensitivity to the inherited fabric."[10] He noted another dichotomy presented by the building, when he described it as "a space of colossal size and small scale."[11] What should by all rights be a massive, hulking presence on campus actually blends almost imperceptibly into its treed and landscaped environment, the wished-for goal of all infill work.



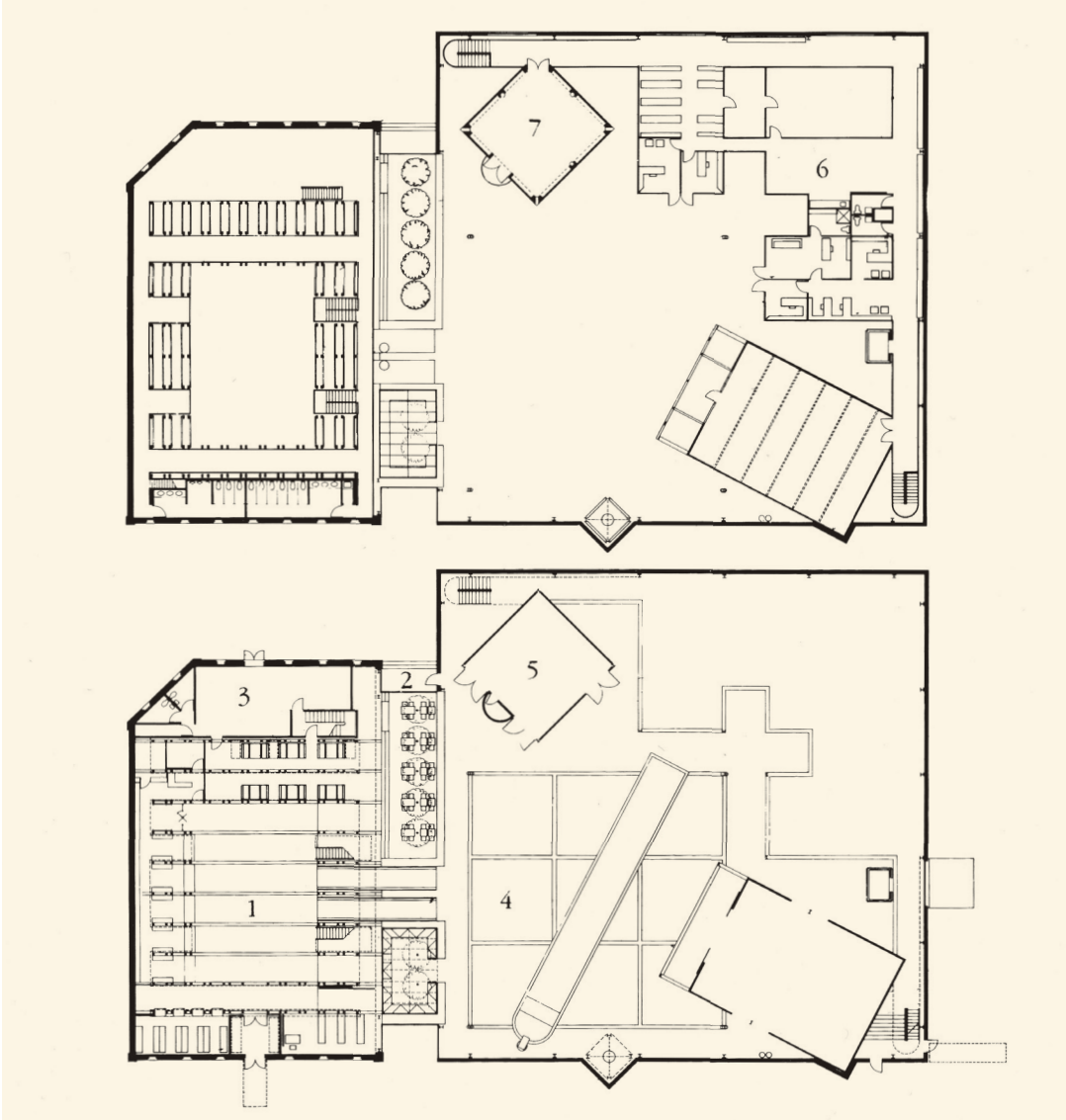


II–10
Seagram Museum,
Waterloo, Ontario: model, 1983;
Barton Myers Associates

For the Seagram Museum at Waterloo, Ontario, about seventy miles west of Toronto, Myers addressed climate, historic preservation, industrial archaeology, and urbanism. Originally founded in 1857 as the Granite Mills and Waterloo Distillery, Joseph E. Seagram took over the company in 1883 and focussed his attention on whisky making. In 1981, with the distillery still in operation, the company proposed commemorating the hundredth anniversary of the first bottling of Seagram's spirits by establishing a museum of industrial archaeology.

Myers was an inspired choice to design the museum, a selection that Phyllis Lambert, the founder of the Canadian Centre for Architecture and instigator, years earlier, of the Mies-designed Seagram building in New York City, must have been involved with as it was her brothers, Charles and Edgar Bronfman, who had initiated the project.[12] Myers integrated the museum's program and site history into the building's design. He began by retaining the nineteenth-century barrel warehouse that occupied the site's major frontage at the corner of Caroline and Ebb Streets. Formerly filled with five stories of beautifully joined and spliced timber racks, which had supported some 6,000 barrels of whiskey as they aged, Myers carved out the core to provide a warm, glowing space. Visitors could admire the retained stacks, which now served as a historical reference to the building's original purpose and a stunning example of wood construction. Discarded timbers from the barrelhouse were recycled as wood paneling for the facades of pavilions disposed inside the attached new museum building. The new building replicates the scale and rhythms of the barrelhouse while serving as a large shed for the museum's contents. According to Myers, using a simple, unfaceted box helped reduce the area of exterior wall, cutting down on heating costs. One

II–11
Seagram Museum: plans



of Myers's trademark towers identifies and draws attention to the museum on the exterior. The tower diagonally extrudes the museum's principal façade, creating a display space on the inside to accommodate a preserved artefact—a tall still. Myers presents the museum's story in a sequence of pavilions laid out like a small village. He even recovers Laurel Creek, the water source that originally serviced the distillery, symbolically representing it as a diagonal threshold paved in slate and also revealing it as a small waterfall.

Myers had explored industrial archaeology in his earlier Spadina Quay, an unrealised 1981 mixed-use proposal for Toronto's waterfront. Myers intended preserving the existing Produce Building within a new skylight atrium and incorporating salvaged steel frames from a foundry within another building on the site, in order to commemorate the former industrial activities. Myers was not alone in looking to a site's archaeology for design inspiration. Vancouver architect Richard Henriquez availed himself of both real and fictional site history and archaeology in projects of the 1980s, while the work that made up Peter Eisenman's *Cities of Artificial Excavation* relied on a design strategy that manipulated each site's archaeology and topography.[13]

Surely one of Myers's finest accomplishments, this building suffered the untimely fate of other Canadian works. Nearly destroyed by fire in 1993, it ceased operating as a museum in 1997, five years after Seagram closed its Waterloo plant. Acquired by the City of Waterloo it was transformed into office space. KPMB, Myers's successor firm in Toronto, repurposed the building in 2002 as the Centre for International Governance Innovation.[14]

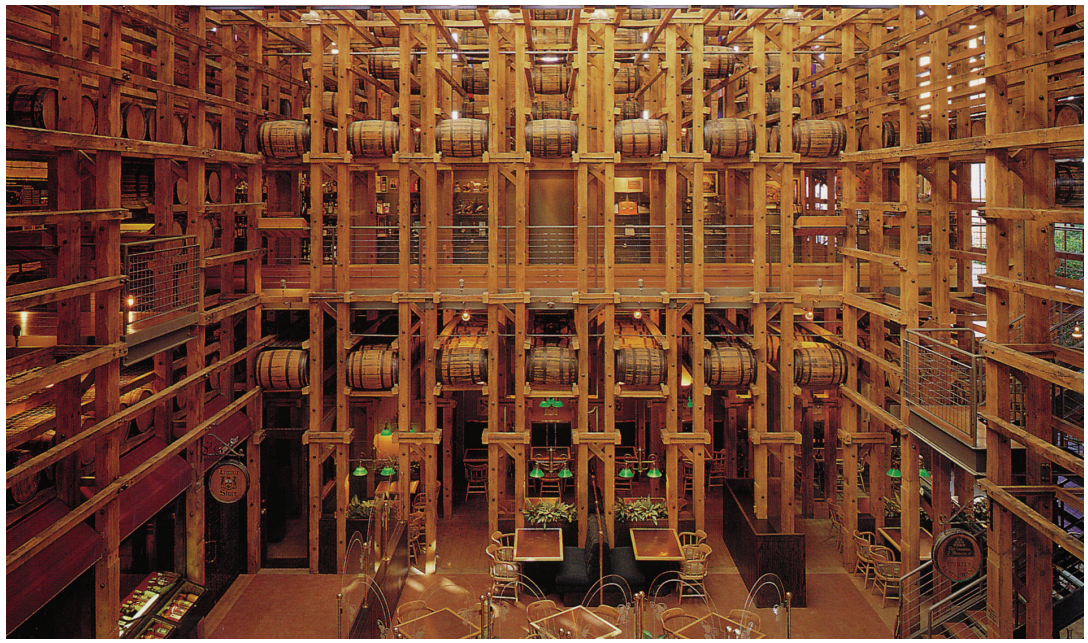
II–12
Seagram Museum: elevation; rendering by John Shnier

II–13
Seagram Museum: view of the Barn, rebuilt from timbers on site

II–14
Seagram Museum: view of the barrel room







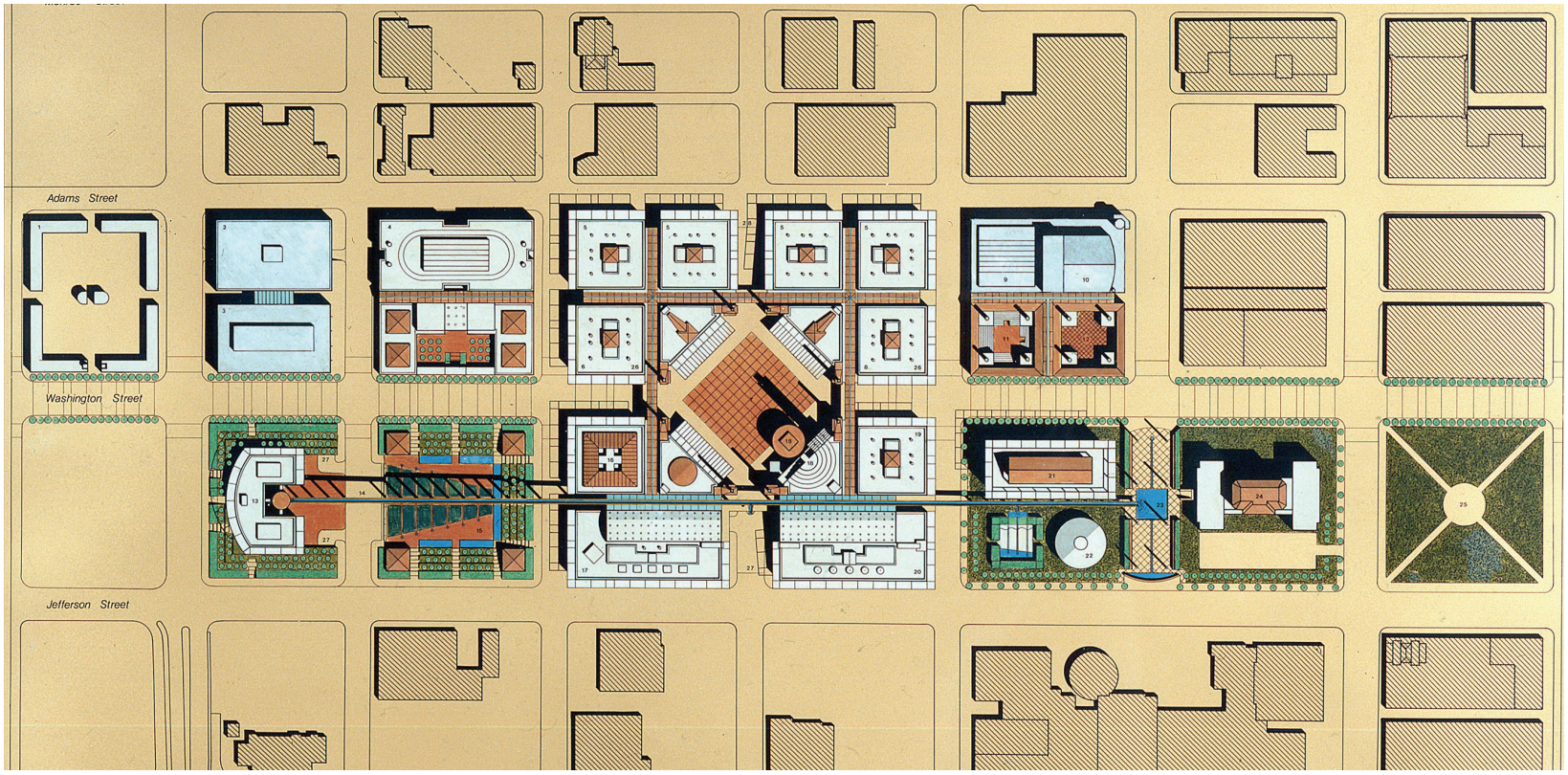
II–15
Seagram Museum: view of courtyard looking toward museum entrance



Mississauga City Hall

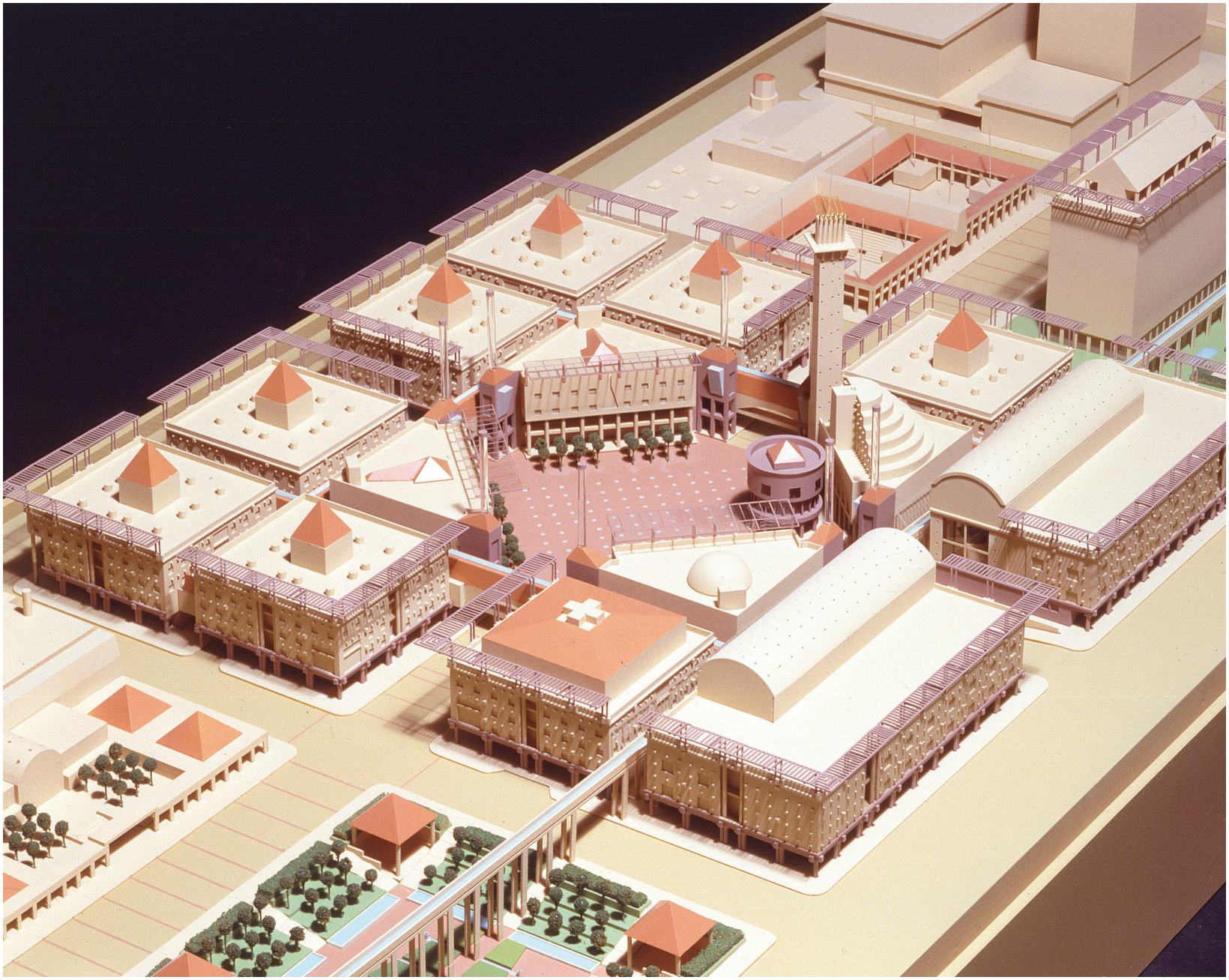
Phoenix Municipal Government Center (1985)

II–16
Phoenix Municipal Government Center: Phoenix, Arizona: site plan, 1985; Barton Myers Associates

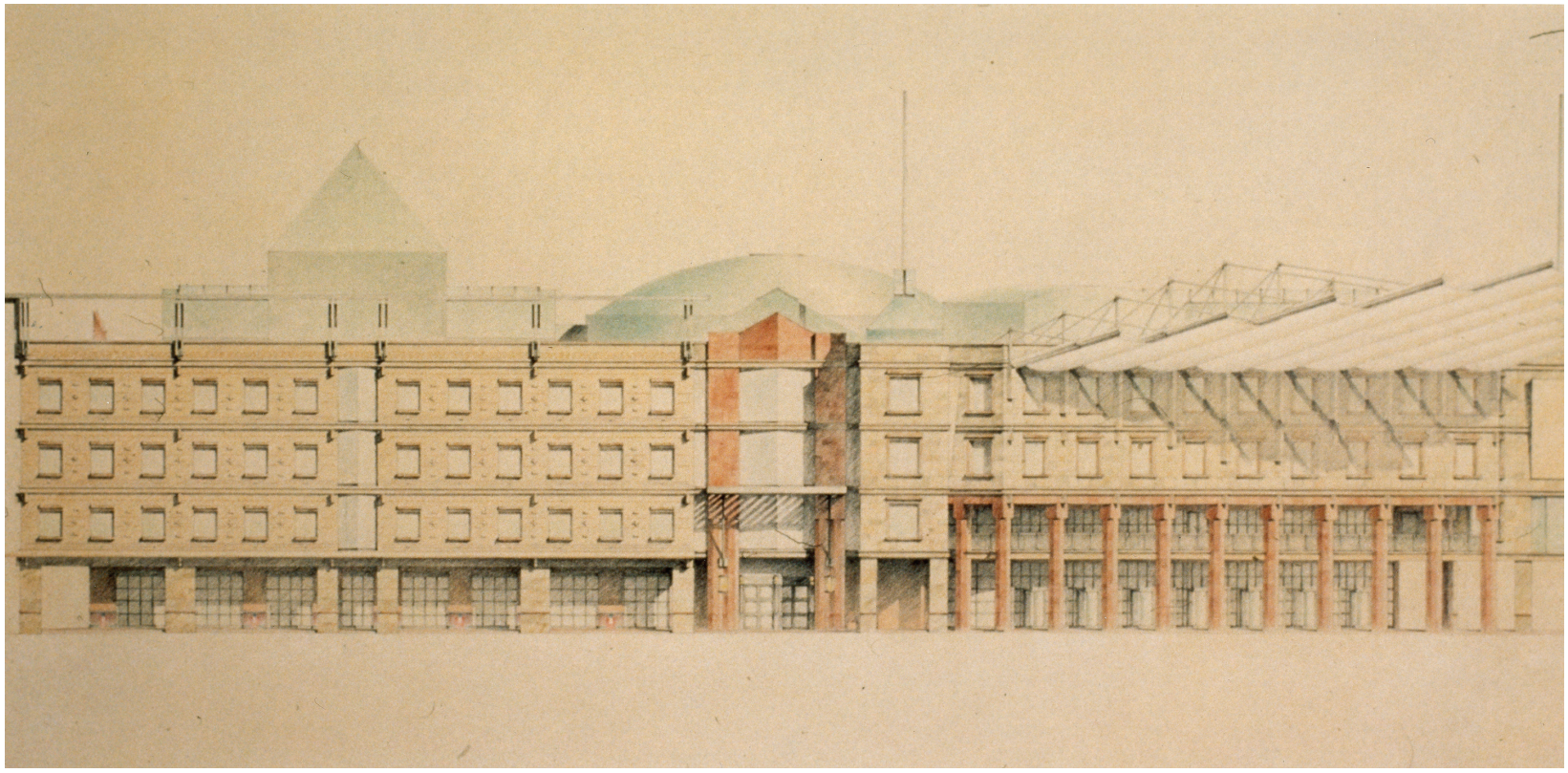


At the Unionville Library and Seagram Museum, Myers introduced a human-scaled urbanism within individual buildings. With his competition entries for Mississauga City Hall and Phoenix Municipal Government Center, he expanded this approach to urban dimensions. Transparency and accessibility were qualities increasingly demanded of civic and institutional buildings by the mid-1970s, and government buildings in particular were expected to present citizens with an open and congenial experience. The competition brief for Mississauga City Hall asked architects to "accommodate and encourage open and accessible government, promote every day and incidental public use and support assemblies, receptions, public action, and civic rituals."[15] Most competitors responded, as did Myers, with proposals incorporating large public plazas. Myers admired Toronto's Nathan Phillips Square, the civic plaza embraced by the outstretched arms of Viljo Revell's twin, city hall towers of 1966. He cites Toronto City Hall as a source for his Phoenix Municipal Government Center.[16] Myers employed a design approach that he would reuse for his 1983 competition entry for the National Gallery of Canada.[17] With both projects Myers deconstructed the programmatic requirements, disposing them in separate pavilions, which he then unified in a single composition. This approach guaranteed clarity of function while demonumentalizing the overall structure. For Mississauga, Myers divided the city's functional needs into three seven-story buildings that he then united with a common curved curtain wall, which in turn helped define the civic plaza (see illustrations II-3, II-4).[18]

II–17
Phoenix Municipal Government Center: partial view of model, 1985

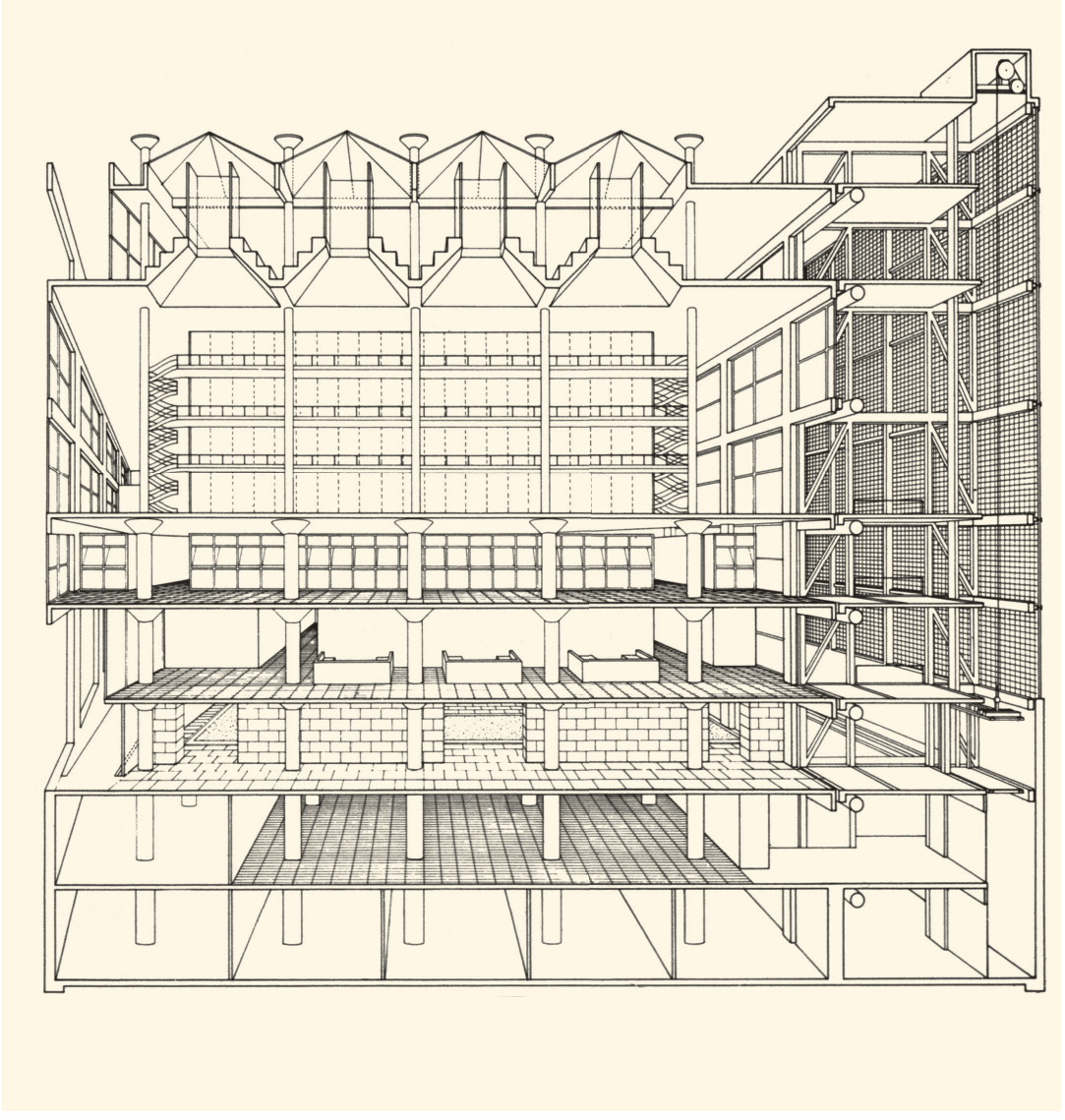


II–18
Phoenix Municipal Government Center: elevation, 1985; rendering by Maxwell Mackenzie



Phoenix expressed similar needs. The mayor wanted an inviting building that would convey the accessibility of elected officials. Myers responded with a winning competition design that accentuated public space, the connections between spaces and buildings, and their relationship to the surrounding city. At the heart of Myers's unrealized scheme sits a square plaza, 300 feet on a side, or 'city room,' interconnected with a series of smaller courts. This great public space, complete with campanile, recalls Italian city squares at Siena, Florence, and Venice. A velarium (awning) suspended on catenary cables from four towers and tree plantings were meant to provide relief from the sun. The use of reddish-brown and buff pink sandstone connects the entire complex to its desert locale. The arcaded ground floors of buildings define the precinct's perimeter but Myers was equally careful to reinforce connections to the larger city through axial relationships established by the placement of individual buildings and the orientation of streets and open spaces.[19]

Art Gallery of Ontario (AGO) Stage III



II–19
Canadian Centre for Architecture, Montreal, Quebec: section perspective through Myers's proposal, 1982; Barton Myers Associates

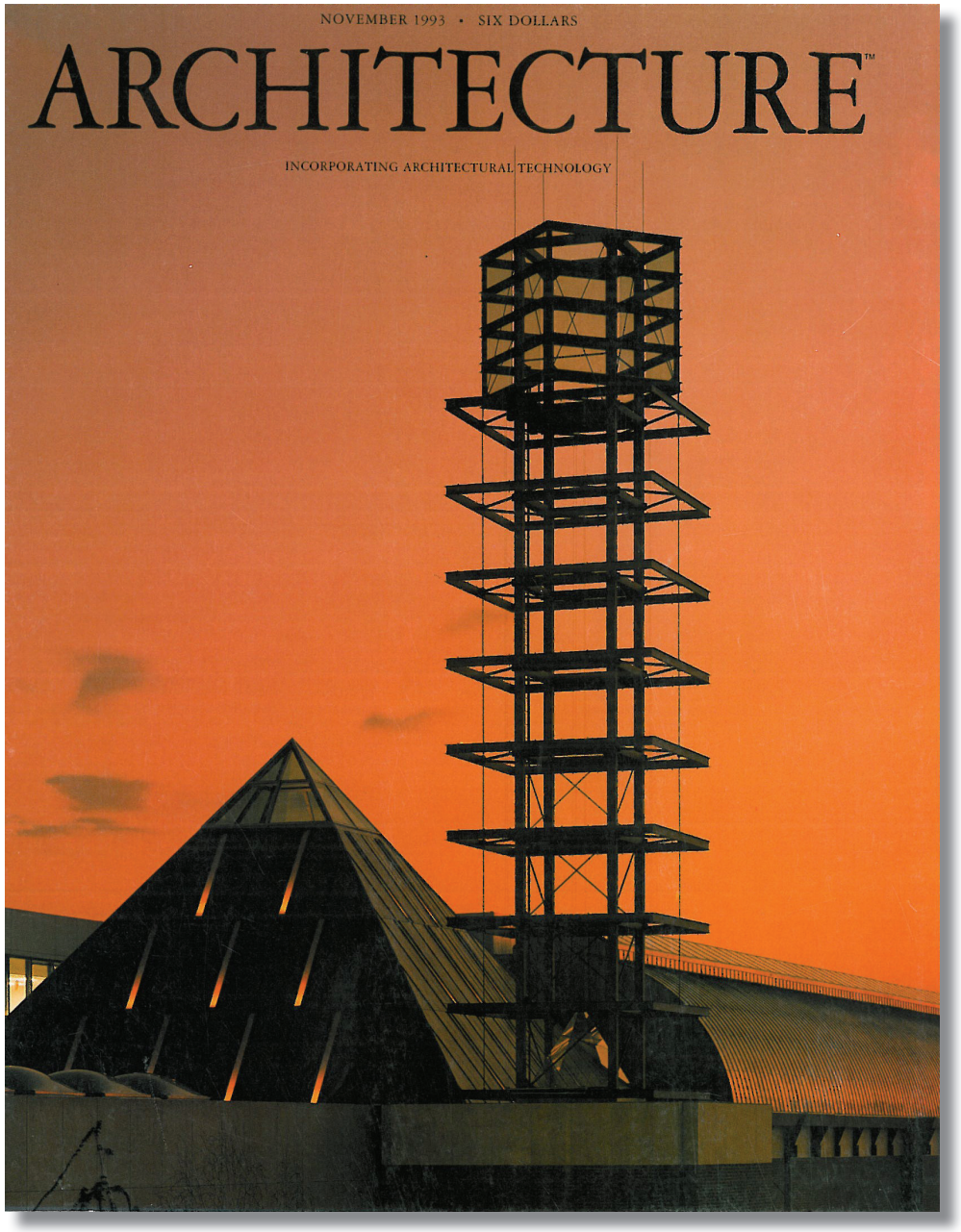
If the construction of any building type dominated the 1970s and 1980s it was surely the museum. Writing in 1988, Charles Jencks noted that "the Museum has now become the most significant building type of the eighties, the most suitable place for architectural expression and symbolism."[20] The proposals for the Canadian Centre for Architecture (1981) and the National Gallery of Canada (1983) by Myers, though unsuccessful, nevertheless influenced the buildings that were realized. Peter Rose's Canadian Centre for Architecture (CCA), which opened in 1989, incorporated programmatic and even design solutions initially proposed by Myers—the layout of the reference room and the inclusion of an octagonal gallery space. At the National Gallery of Canada in Ottawa, one of the defining elements of Moshe Safdie's design—the glazed front porch that is part street, part winter garden or conservatory—originated in Myers's competition entry.[21]

The Seagram Museum presented Myers with a commission ideally suited to his abilities, and the AGO renovation and expansion, officially called Phase III, also appeared to be a project well matched to his skills and sensibility. But this was a vast and far more complicated site than at Seagram. It demanded a scheme that could draw the whole complex together while adding 100,000 square feet of new space and renovating 190,000 square feet of the existing museum, which included earlier sections completed in 1817, 1926, 1974, and 1977. Discussing Myers's project in 1992, Robert Fulford likened the AGO's successive additions to "the ritual of father-killing," with respect to their destructive effect on the work of each preceding architect. Though somewhat unfair, his judgement proved nonetheless prophetic for

I–20
Art Gallery of Ontario, Toronto, Ontario: view of entry tower on the cover of *Architecture* magazine, 1993; Barton Myers Associates and Kuwabara Payne McKenna Blumberg Architects

II–21
Art Gallery of Ontario: elevation; Watercolor by Howard Sutcliffe

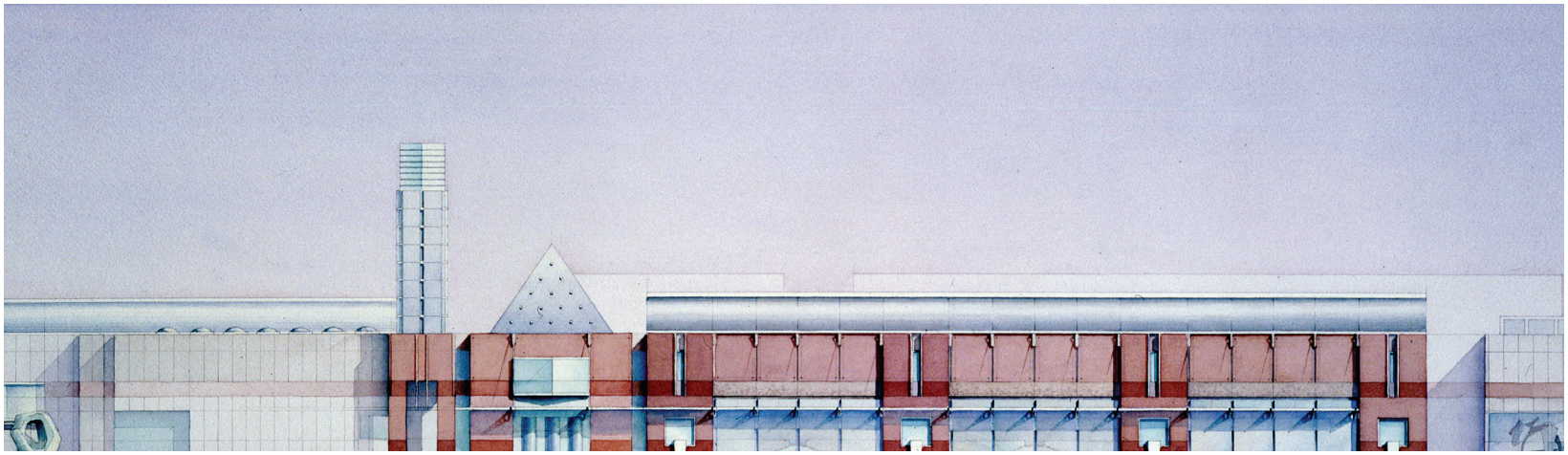
II–22
Art Gallery of Ontario: plan

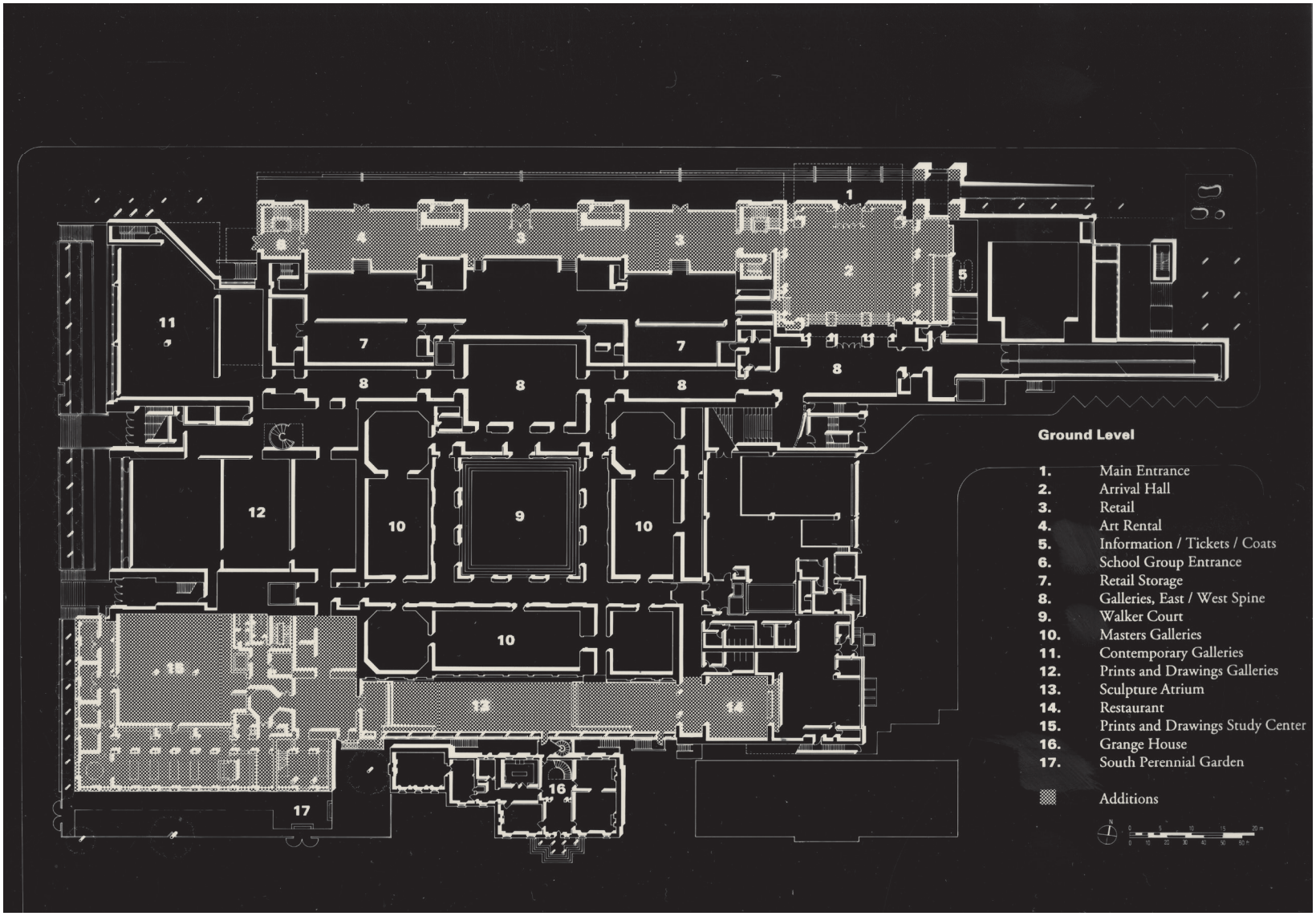


Myers's own work at the AGO, which was replaced by Frank Gehry's expansion and redesign of 2008.[22] That museum architecture is not sacrosanct has once again been highlighted by the Museum of Modern Art's controversial planned destruction of the American Folk Art Museum, New York City, by Tod Williams Billie Tsien Architects.[23]

The relatively short-lived AGO scheme by Myers rationalized what had become a chaotic assemblage of spaces that suffered from poor circulation and poorer curb appeal. According to critic Larry Richards, the existing entry sequence "feels more like an impoverished introduction to a department store or airport terminal than a place that celebrates beauty, creation and society's deepest aspirations."[24]

Myers unified the principal façade along Dundas Street, drawing attention to it with a tower and making the interior more accessible from the street. On the interior Myers employed "an unusually skilful 'peeling back' of existing historical layers."[25] Once again Myers disposed a series of courtyards to organize and clarify space. The cubic entrance court, with its double-story height and openings that overlook the court, provided an understated introduction to themes that would be revealed throughout—juxtapositions of solid and void, and classical details rendered in contemporary materials. For Larry Richards the new entrance "has a particularly northern and Canadian sensibility" owing to the mysterious light holes in its pyramidal roof. The Walker Court provided museum goers with a respite and pivot point before re-entering the galleries as well as an opportunity to contemplate the original walls of Darling & Pearson's 1926 expansion, which Myers preserved and revealed.



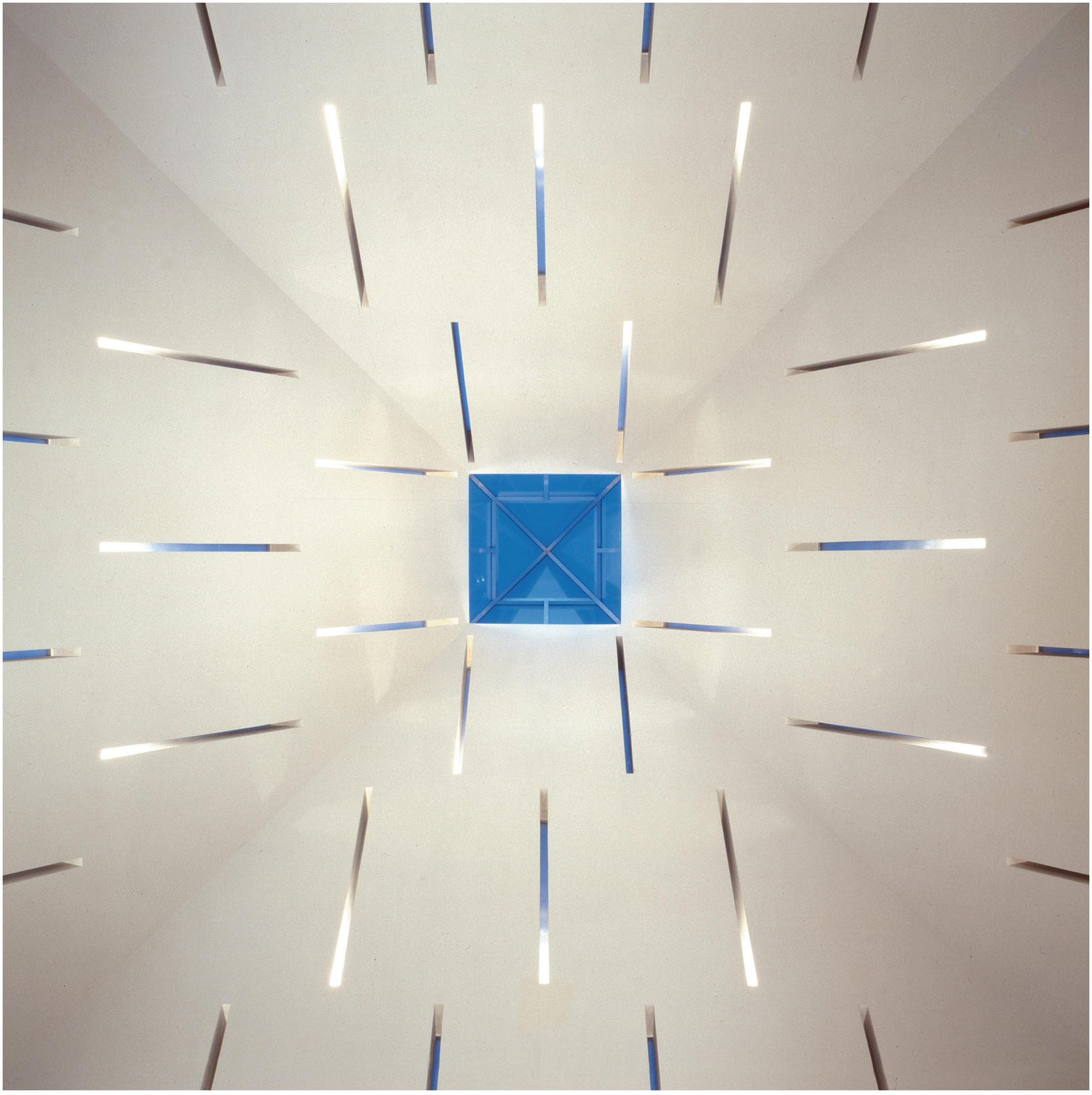

Ground Level
1. Main Entrance
2. Arrival Hall
3. Retail
4. Art Rental
5. Information / Tickets / Coats
6. School Group Entrance
7. Retail Storage
8. Galleries, East / West Spine
9. Walker Court
10. Masters Galleries
11. Contemporary Galleries
12. Prints and Drawings Galleries
13. Sculpture Atrium
14. Restaurant
15. Prints and Drawings Study Center
16. Grange House
17. South Perennial Garden
Additions



II-23
Art Gallery of Ontario: view of the Tanenbaum Gallery

II–24
Art Gallery of Ontario: lobby ceiling showing design of slotted lighting

The civic and institutional projects discussed here reveal Barton Myers's inventive, responsive, and socially conscious approach to architecture. His sensitivity to climate and urban context and concern for the needs of clients and users permeate this body of work—buildings that work well while being rooted in place and history. An intelligent and thoughtful architect, Barton Myers forged a critical response to the architectural milieu that he inherited. In his struggle to reconcile the sometimes conflicting aspirations of an architect and an urbanist, Myers developed a unique voice that he expressed in drawings, buildings and words. For this alone his work merits our consideration.



Three Examples in Building Adaptation

Luis Hoyos

The American architect Barton Myers, an unlikely recipient of the moniker preservation architect, is best known for his performance halls and his finely crafted steel houses. A careful examination of his work on existing buildings reveals an architect who has quietly and without a fuss pursued a career that includes master planning and new architecture as well as the adaptation of existing buildings and additions to historic buildings with a sure hand. His building adaptations show a deep knowledge of architectural traditions and an even greater enthusiasm for an urban environment that accepts the past but is unafraid of change.

This essay looks at Myers's work in building adaptation through three examples: an addition to the Sacramento Hall of Justice, a nearly intact Beaux Arts former police headquarters listed in the National Register, and two adaptive re-use projects on non-landmarks: the Ice House, a 1925 industrial building in Beverly Hills turned into offices for himself and others, and Indian Paintbrush Productions, an industrial shell repurposed for creative office space. In the Sacramento building, Myers rigorously applies the Standards for Rehabilitation; the building remains listed in the National Register.[1] In the two adapted buildings, he operates with greater freedom, taking advantage of the usable bits of structure and enclosure to return them to productive use, completely reconfigured and thoroughly reimagined.

Sacramento Hall of Justice Addition



III–1
Sacramento Hall of Justice, Sacramento, California: the original beaux arts building with Myers's addition, 2002; Barton Myers Associates

The four-story Beaux Arts structure was completed in 1917 from plans drawn in 1916 by the San Francisco firm of Shea and Lofquist following a master plan for the Sacramento civic center by local architect Rudolph Herold, who fought mightily for the project and is the author of the design for the City Hall (1911). The master plan was not followed although traces are evident in the structure of the blocks that make up the civic center. While many of the original period buildings have been demolished, the Hall of Justice survived. The building is a compact 140-by 65-foot rectangular block constructed using a steel frame covered in dressed stone, brick, and terra cotta cladding. The main elevation on Sixth Street faces west and shows a rusticated stone base for the first floor, a brick and terra cotta second and third floor featuring the characteristic colonnade that supports a full entablature capped by the attic for the fourth floor. The strictly symmetrical composition and the tripartite organization of the façade adheres closely to the basic beaux arts formula, yielding a handsome, well-proportioned building.

The original plans for the Hall of Justice show the way space was allocated: the Health Department took up the first floor, the Police Court was on the second floor and a 100 person jail occupied the third and fourth floors. As Sacramento modernized and the city required more space, the building ceased to function as originally planned and in 1972 the jail was moved to a new building. For some years the Hall of Justice housed a law library.

The Hall of Justice was found eligible under Criteria C (design) and placed in the National Register of Historic Places in September of 1999 in advance of it being sold to a private investor. The firm of Barton Myers Associates was hired later that year to add a modern addition and refurbish the historic structure.

▪ ▪ ▪

Barton Myers was born 1934 in Norfolk, Virginia, a colonial port city important to the early history of the country. His ancestral home was built in 1791 by his great-great-great-grandfather, Moses Myers.[2] The Federalist period brick house containing beautifully detailed rooms is now a museum. This area is surrounded by many other historic cities and landscapes. His family was quite prominent. His grandfather, also named Barton Myers, was mayor of Norfolk from 1886 to 1888. Myers was educated at the United States Naval Academy in Annapolis and served in the Air Force as a fighter pilot. He entered the graduate program in architecture at the University of Pennsylvania where he came into contact with Louis Kahn and worked for him from 1964 to 1966.

Kahn is recognized by architects and especially by preservation architects for his early masterpiece, the Yale Art Museum (1953), a concrete and glass structure that subtly but confidently adjoins two existing Gothic Revival museums. Kahn is credited with inventing a device that has acquired far-ranging use in preservation: the so-called "hyphen," a transitional space or volume, usually recessive, which articulates the union between two disparate structures. In Kahn's hands at Yale, it was a deft way of bridging the exuberance of the Edgerton Swartwout gallery of 1928 with its Gothic Revival design and the sober abstraction of his brick south


PLEASE
RETURN BOOKS
HERE

III–2
Moses Myers house, Norfolk, Virginia, 1792.



façade in the modern museum addition. Kahn used the hyphen in some of his most characteristic buildings: the Alfred Newton Richards Medical Research Building, University of Pennsylvania, Philadelphia, 1957–65; and the Esherick House, Chestnut Hill, Philadelphia, Pennsylvania, 1959–61.

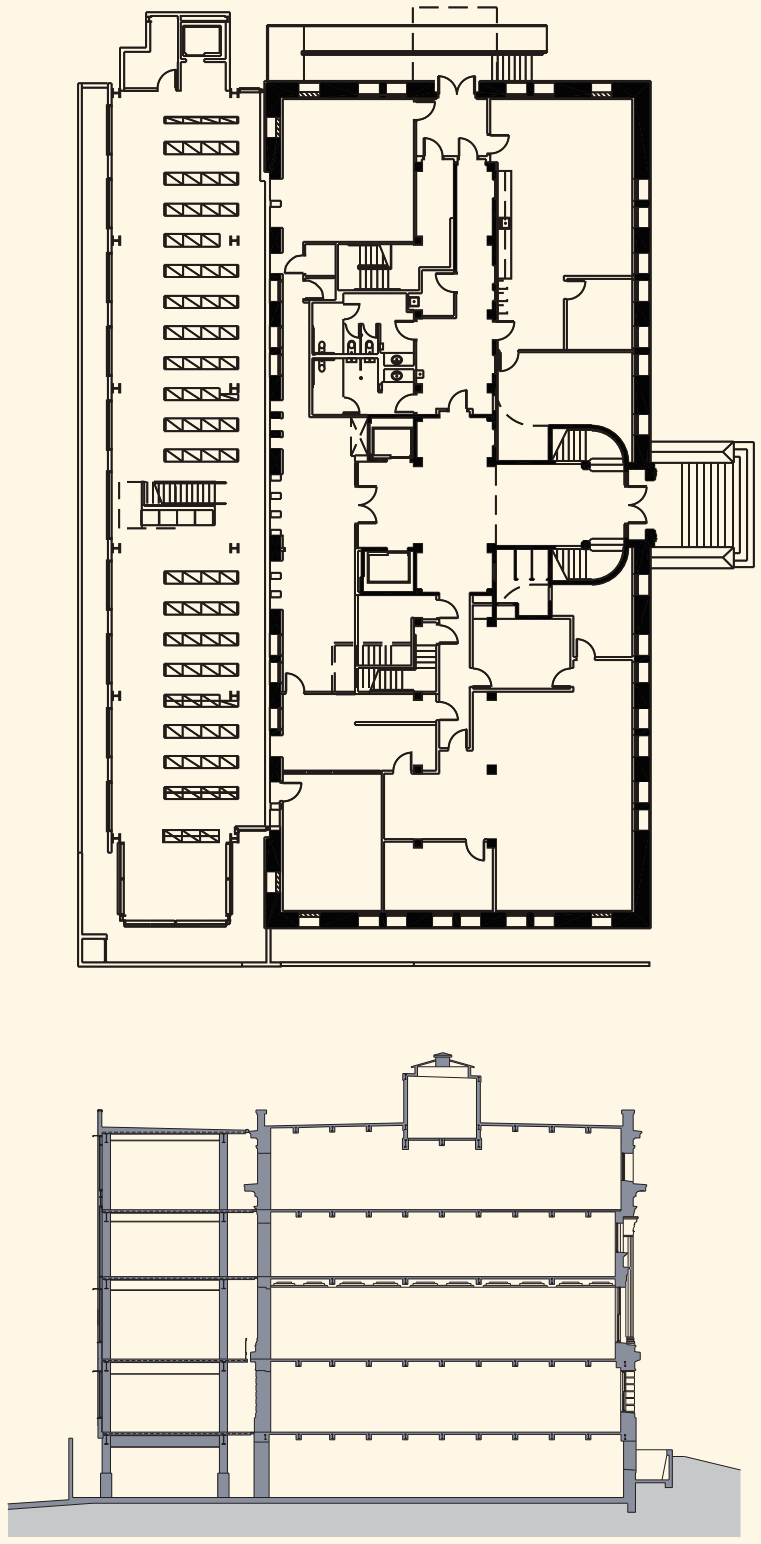
The Kahn influence runs through Myers's work, something he readily acknowledges, and takes many forms. At the Seagram Museum in Waterloo, Ontario (1979–84), the new building is separated from the original barrel warehouse by a hyphen similar to that used by Kahn at the Yale Art Museum. Moreover, the horizontally striated façade of the new exhibit hall is organized in a manner that recalls the Yale museum. Other elements such as the massing and the window organization are quietly reminiscent of Kahn. Myers also draws from other influences such as industrial and residential building types in existence during his formative years in Virginia, as in his Ghent Square Housing (1978).

Myers conceived of the addition to the Hall of Justice as a modern yet respectful wing attached to the back of the building. He designed a 20-foot wide extension that adds about 15,000 square feet to the original structure and provides for flexible spaces that take advantage of plentiful natural light. The original building contains refurbished restrooms and exit stairs, freeing the new building of all clutter. Here again, there is a well thought-out transition between the old and the new. The new wing faces east, allowing for substantial glass exposure on the elevation. The four story mass is separated from the old building by a glazed hyphen. The floor elevations of the old building have been precisely extended into the new. A symmetrically placed stair accommodates vertical circulation between the floors.

The new wing is a modern distillation of the old building. An examination of the drawings reveal how adroitly the old façade has been abstracted into a new version of itself. Early sketches show a façade that is organized into base, shaft and top, there are ten "vertical elements" that stand-in for the ten engaged Corinthian columns of the original, here rendered smooth and without elaboration. Modern horizontal elements in steel and stone serve to wrap around the building marking and recalling the period elaboration of cornices, pilasters and openings of the old building at precisely the same elevation points. The top floor of the addition recedes just like the original.

What announces this as something new is the introduction of a northeast glazed corner that is all about structure and the possibilities of steel: beams cantilever, in a move reminiscent of Carlo Scarpa, over a parking garage entrance while holding plate glass sheets and marking the floor elevations of the adjoining stone and terra cotta façade. This is a nearly weightless, expertly detailed passage and one that fulfils that idea that the best additions establish a dialogue between the old building and the new. Inside, the spaces are left clean and unfinished. The placement of steel columns allows for future improvements and guarantees that the new spaces will be able to see the old east-facing beaux arts façade directly.

This very important decision echoes Myers's design for the Stage III addition to the Art Gallery of Ontario in Toronto where he added a glazed sculpture pavilion that also organizes the internal circulation of different parts of the museum. The structure of the pavilion lines up with the rhythm of the historic building's finely detailed pilasters. Myers's Manchester Art Gallery design of 1994 is



III–3
Sacramento Hall of Justice: plan and section showing Myers's addition to renovated building

another, sadly unbuilt, example of a skillful joining of a period building and a modern addition.

Architects get into all kinds of trouble when asked to add to old buildings. An understandable impulse is to be overly cautious; after all, the preservation standards require that one not overwhelm the original building. Such is the case with Norman Foster's addition to the Joslyn Art Museum in Omaha, Nebraska. The Walter and Suzanne Scott Pavilion (1992–94) adds 58,000 square feet in a well-behaved but exceedingly bland prism that carefully acknowledges the original Art Deco in shape and height, banishing all creative expression to the insides. The same architect in 1991 designed the Carre d'Art Musée d'Art Contemporain in Nimes, France, an art museum that faces the best preserved Roman temple in Europe. In this instance the architect abstracts the original proportions of the preserved ruin, expressing them in modern steel and glass volume that does not overwhelm but causes a lively interplay between the two buildings.

Myers deeply rooted respect for the past does not seem to get in the way of a modern expression. His knowledge of preservation and urbanism allows him to add to the original in a thoughtful and exciting way. The addition makes the viewer think about craft and the devices architects deployed during the Beaux Arts period versus the ways contemporary architects confront abstraction and representation in our time.



III–4
Sacramento Hall of Justice: façade detail

III–5
9350 Civic Center Drive, Beverly Hills California: nightime view revealing old bowstring trusses with new steel parking deck above, 2001; Barton Myers Associates

The Ice House Renovation and 9350 Civic Center Drive



The Ice House was built in 1925 as an ice and cold storage facility in what became known as the "industrial triangle" of Beverly Hills. The area contains low-rise office and quasi-industrial spaces, studios and workshops. It has seen substantial change as the new Beverly Hills Civic Center (designed by Charles Moore with Urban Innovations Group) was completed in 1990. The original Ice House building was a cast concrete structure with very few windows. The main elevation fronting on Civic Center Drive was a simple pattern of cleanly punched-out windows.

In examining the archival documentation for the Ice House project one is struck by the volume of Myers's sketches, crayon on trace paper alternatives, numbering in the dozens, trying this approach or that, illustrating his expert draftsmanship. The old building accommodated the office conversion that held the Barton Myers practice for some years. The final front façade solution involved the addition of a structural screen that serves to properly address the building while being completely reversible, something that preservationists value.

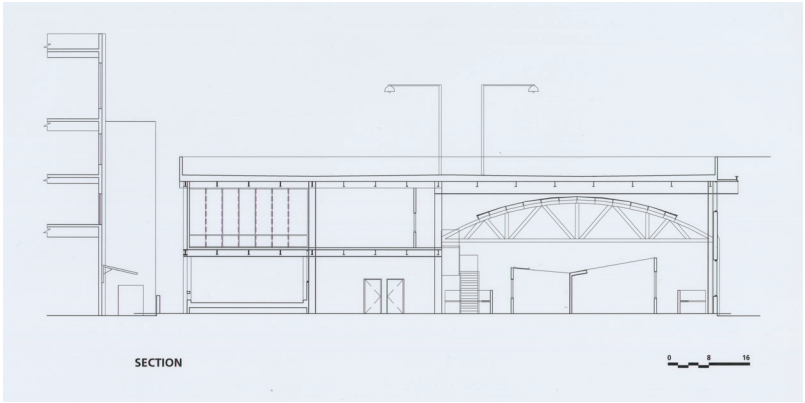
While the building is well worth preserving it is not a landmarked building. It is a rare example of the city's industrial past. Myers's treatment of the Ice House is one of several examples of a restrained and elegant reordering of the inner working and appearance of a building. There are quite a few professional office buildings on Los Angeles's west side that have aged and need rehabilitation but on balance have perfectly adequate bones and excellent locations. Typically, the systems are upgraded, the facades are completely reorganized (in Los Angeles, this may not be an option, rather an imperative) and the building is returned to productive use, avoiding

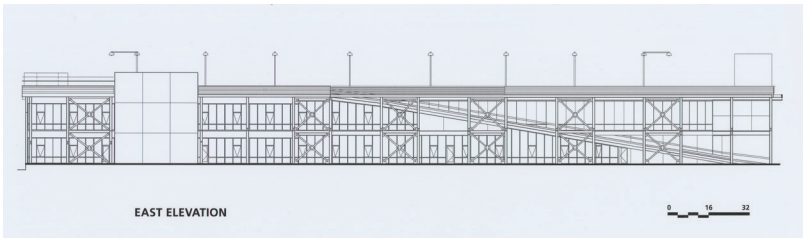
III–6
9350 Civic Center Drive, section showing bowstring truss through Intermedia Film office

III–7
9350 Civic Center Drive, east elevation, showing parking ramp

III–8
The Ice House: Barton Myers Associates office, library/ conference room with view toward Beverly Hills City Hall

III–9
The Ice House, façade detail









III–10
9350 Civic Center Drive, Intermedia Films Offices, interior view through old bowstring trusses

III–11
9350 Civic Center Drive, façade detail with steel and glass bridge





the cost of demolition and new construction. The recognition of a building's "embodied energy" (the energy it took to build it) versus the energy it would take to do it all over again, makes this a great example of a sustainable practice.

The mixed-use building at 9350 Civic Center Drive adjoining the Ice House is an unusual example of building adaptation. The original building was a simple bowstring truss industrial building. The quirks of the city's zoning entitlements made it an extremely attractive candidate for a makeover as the allowable building area exceeded that of a building designed on the site from scratch. Myers proposed a two-story office and rooftop parking garage. To accomplish this, he devised a steel insertion, a structurally independent building-within-a-building that would support the heavier parking garage, allowing the office space to inhabit the old (essentially visual, although it provides lateral support) bowstring truss.

Fronting the main street is a new steel and glass façade that is a bookend and is thematically linked to the preexisting Ice House. The north facing façade gently recedes to create a welcoming steel overhang that marks the entrance. There is an upper-story bridge connecting the parts. A frosted glass elevator and stair enclosure mark the corner and deftly transitioning to the Civic Center side. A series of simple steel-framed windows relieve what would have been a monotonous blank wall. The building is illustrative of Myers's understanding of urban design and his willingness to fit into an urban context.

Indian Paintbrush Productions

III–12
Indian Paintbrush Productions, Santa Monica, California: section and roof floor plan, 2010; Barton Myers Associates

III–13
Indian Paintbrush Productions: exterior facade from the street

A hugely interesting subset of the regular corporate office space market is the emergence of the "creative office market" caused by the proliferation of independent production companies. As most of the industry chooses to live on the west side of Los Angeles and the beach cities, there is an accompanying need to find office space that is attractive to creative types, convenient but relatively private.

Concurrent with the development of the modern office building in the 1970s and later (the kind of tall buildings you would find downtown) there was a push by less established companies to occupy adapted spaces—think of Frank Israel's work for Propaganda Films in Hollywood (1988), Virgin Records in Beverly Hills (1991), and similar efforts by Eric Owen Moss for the Gary Group (1986) and 8522 National Blvd. (1986), both in Culver City. The style is characterized by exposed surfaces, the visually explicit display of building systems, and a structural expression that fulfills a technical necessity as well as an esthetic inclination. This "industrial chic" impulse is convenient (as it is unquestionably cheaper) and served to communicate that the company is not part of the dull prevailing order.

The Indian Paintbrush offices in Santa Monica are an example of the foregoing. The building is on a nondescript stub street of industrial sheds and converted offices. The original building was a completely anonymous shell occupied by a contractor. Most of the space was used to house construction equipment. There was a small office mezzanine.







III–14
Indian Paintbrush Productions: roof terrace with retractable fabric awning

III–15
Indian Paintbrush Productions: interior view of X-brace





As in the prior example, the building carried a sizable area entitlement and a great location. In addition, the building was not a landmark. Myers was free to use the brick shell as an outline as he proposed to insert a new steel structure and demolish the entire front to create a new steel and glass façade.

The new insertion is a one and partially two-story steel and wood building with concrete floors and substantial glue-laminated beams. Myers's office worked with the renowned engineering firm of BuroHappold. The building required considerable structural upgrades to meet the current code. Indeed, a large braced frame—a metal "x" shape that prevents movement and thus makes a building safe—is given a prominent place in the design. All structural work was left exposed. The building is essentially all steel where the original mezzanine was and becomes steel and largely wood as one progresses onto the main work space. The orthogonal steel structure is painted a metallic grey color which works well against the remaining brick walls, the wood and glass cubicles and offices and the industrial lighting and occasional skylights. The overall feeling is of being inside a finely crafted yet forgiving machine. The interior is bright and warm with large expanses of exposed wood structure. There is a studied informality to the lack of visual privacy and the selection of well-designed but not opulent (by Los Angeles standards) furnishings.

The building is organized in a simple disposition of private offices on the edges and a semiprivate pool of office cubicles in the large multistory production space. Most offices are under a wood framed roof structure made of very deep glue-laminated wood beams that allow for large spans without columns and the addition of skylights where needed. A steel stair and elevator grouping is placed centrally, gathering all the main circulation and the access to the mezzanine meeting and staff kitchen space that features a retractable glass window array. The eye is drawn to the visually complex textures, the steel beams hold up the corrugated steel floors and the precisely detailed stairs. The whole effect is quite stunning.

Perhaps in recognition of the unconventional nature of work in the film industry (everybody keeps strange hours, nobody wears a tie, etc.) there is a wonderful rooftop belvedere for office gatherings, alfresco lunches, and breaks from work. Here the steel structure holds up moveable canvas awnings. The raised floor is wood and there is moveable furniture. The space affords pleasant views of the surrounding cityscape. All this informality belies the attention to detail and the hard work it takes to produce a building as disciplined as Indian Paintbrush. Consider there are no cavity spaces of any kind, no drop ceilings, and very few places for clutter to grow. Everything is exposed, so everything is apparent. A building like this has to be painstakingly coordinated in spatial intent, structure, systems and furnishings for it to come together in a harmonious whole. This is no small achievement and it required the architect to carefully compose the building's elements, mindful of the size of the structure, the best size, shape and location of air handling equipment, where to allow conduit runs, how to specify the lighting and myriad other decisions.

III–16
Indian Paintbrush Productions: interior showing stairs to roof terrace.

One walks away from Indian Paintbrush thoroughly convinced: here is a finely crafted building that meets the needs of the client, who, unprodded, repeatedly attested to Myers's attention to their wishes in every way, while advancing a designer's agenda that is both technical and aesthetic. This building continues the Los Angeles tradition of working efficiently with the elements at hand: brick, wood, glass and steel. It is a masterful example of building adaptation and a testament to Myers's ability to work within the technical and budgetary constraints of adaptive reuse.

In his indispensable survey of building adaptation, Paul Byard pointed out the fluid nature of preservation in architecture. "New buildings restate the meanings of old ones all the time, sometimes by replacing them, sometimes by reworking them to add or subtract expressive material."[3] Exactly right. He goes on to point out how enriching the interaction of what he calls "combined" (old and new) work can be: "where old and new designs are put together deliberately so that they will be understood together and judged by what they do to each other and in combination."[4] As the three cases examined here show, Barton Myers inhabits this sensibility and has found a creative way to present the old and the new in unfailingly dynamic and exciting ways.



Housing in Context

Lauren Bricker

Barton Myers established his practice during the tumultuous 1960s, setting the stage for a career that embraced technology and innovation, though not at the expense of history and context. Housing has been one of his major areas of investigation. His approach is framed by two primary considerations: the physical context of the site—whether urban or rural—and a desire to maximize the flexibility of the living space. Myers has been continually interested in creating an architecture that addresses the needs of a broad population and taps into the vitality of the ordinary. For him, this means the use of industrial materials and common or off-the-shelf objects that assume fresh meaning in a residential setting.

Myers's embrace of the complexity of practice—the "Both-And" in architecture[1] to use Robert Venturi's terminology—stems in part from his early experience with architect Louis Kahn with whom he studied and worked prior to establishing his own firm. In Kahn, Myers saw the example of a designer who managed large projects with a complex range of functions and utilized those complexities to enrich his projects, demonstrating in architectural terms the duality of servant and served spaces. Myers turned the mundane into art; his sensitivity to space, light, industrial materials, and even environmental systems was integrated into a unified, artistic whole.

Toronto, Ontario

IV–1
Myers House, 19 Berryman, Toronto, Ontario: front façade detail, 1972; A. J. Diamond and Barton Myers (Barton Myers designer)

IV–2
Myers House, 19 Berryman: view of second floor bridge

IV–3
Myers House, 19 Berryman: rear façade in the evening

Barton Myers and his wife Vicki moved to Toronto in 1968, shortly after Myers graduated from the University of Pennsylvania. The new firm that he established with A. J. Diamond quickly earned a reputation for creative responses to the historical and urban architectural character of Toronto. They demonstrated their nimbleness at York Square in 1968, when they successfully converted four brick houses to commercial use, thus preserving the character and scale of the neighborhood.[2]

Several blocks north of York Square the Myers found an empty lot between two-story working-class brick houses on a block of similarly modest homes. Myers saw the site as an opportunity "to prove the feasibility of infilling on vacant properties to maintain and reinforce the urban fabric...."[3] His goal perfectly coincided with concerns of a local residents group that refused permission for a developer to use the lot for parking; Myers's plan to build his family residence was welcomed.[4]

Within the 25-by-125-foot lot he inserted a 2,400 square foot courtyard plan house for himself and his family, which he completed in 1970. Myers has observed a parallel between the narrow, internal courtyard of his house and the *parti* of ancient Roman urban dwellings, though in place of an open-air atrium he built the house around a 20-by-40-foot covered court. On the lower level the interior court links the garage and reception area to the living, kitchen, and dining spaces. On the upper level a bridge connects two bedrooms, a bathroom, and a study, located at the front of the house, to the master bedroom and bath at the rear. A tranquil garden lies at the rear of the property. Roof decks are accessible by ladders in the bedrooms. The court, roof decks, and garden all bring light into the house.



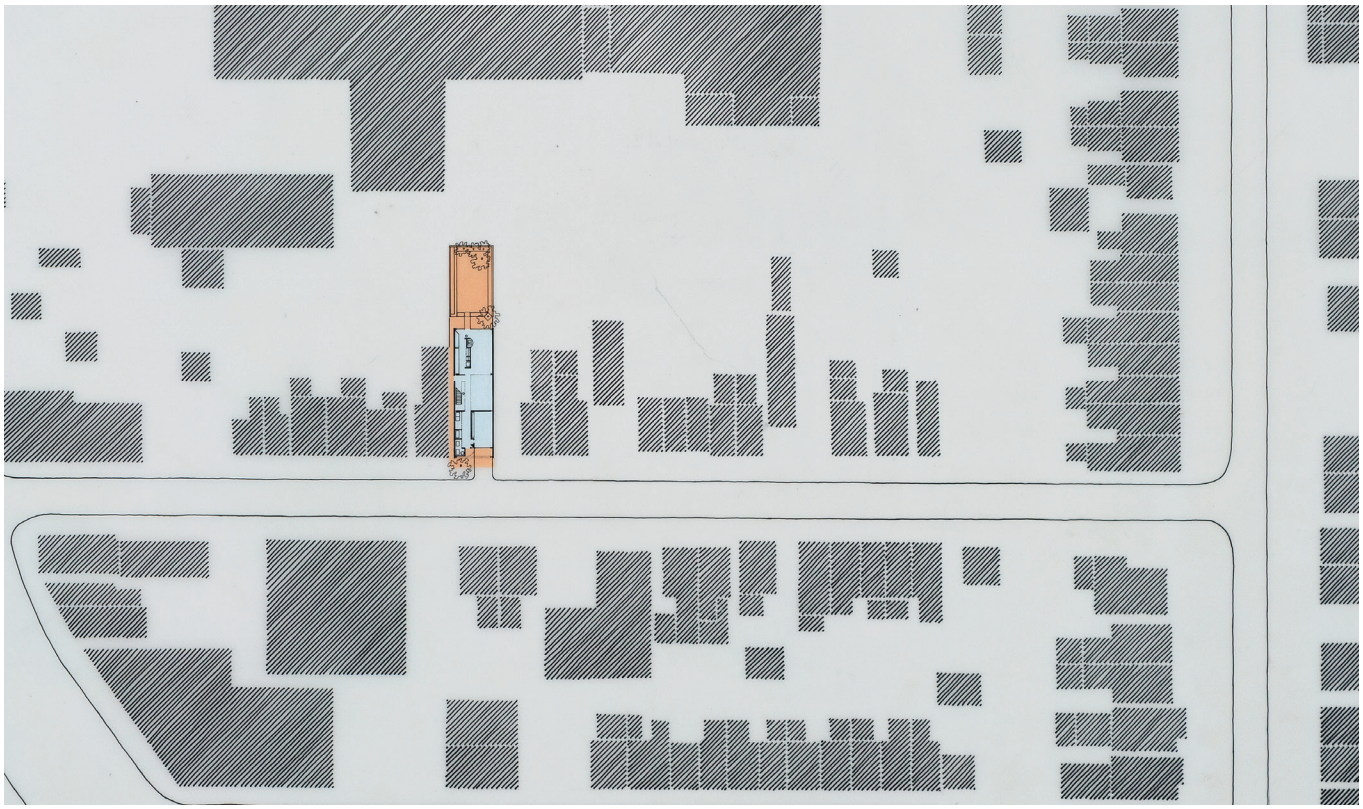




IV–4
Myers House, 19 Berryman: street facade, 1972

IV–5
Myers House, 19 Berryman: Vacant Lottery site plan with his own house as an example of urban infill and consolidation, 1978; Barton Myers Associates



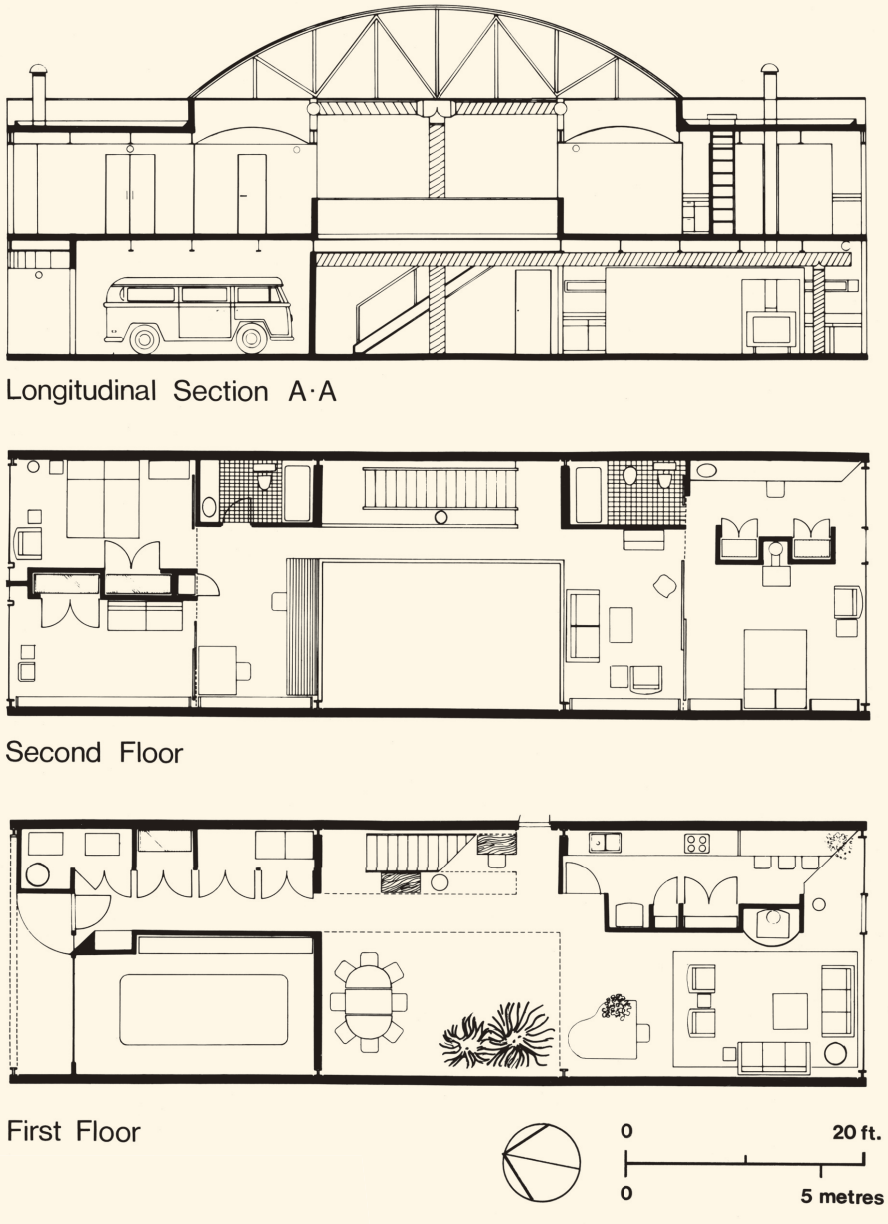


IV–6
Myers House, 19 Berryman: longitudinal section with first and second floor plans

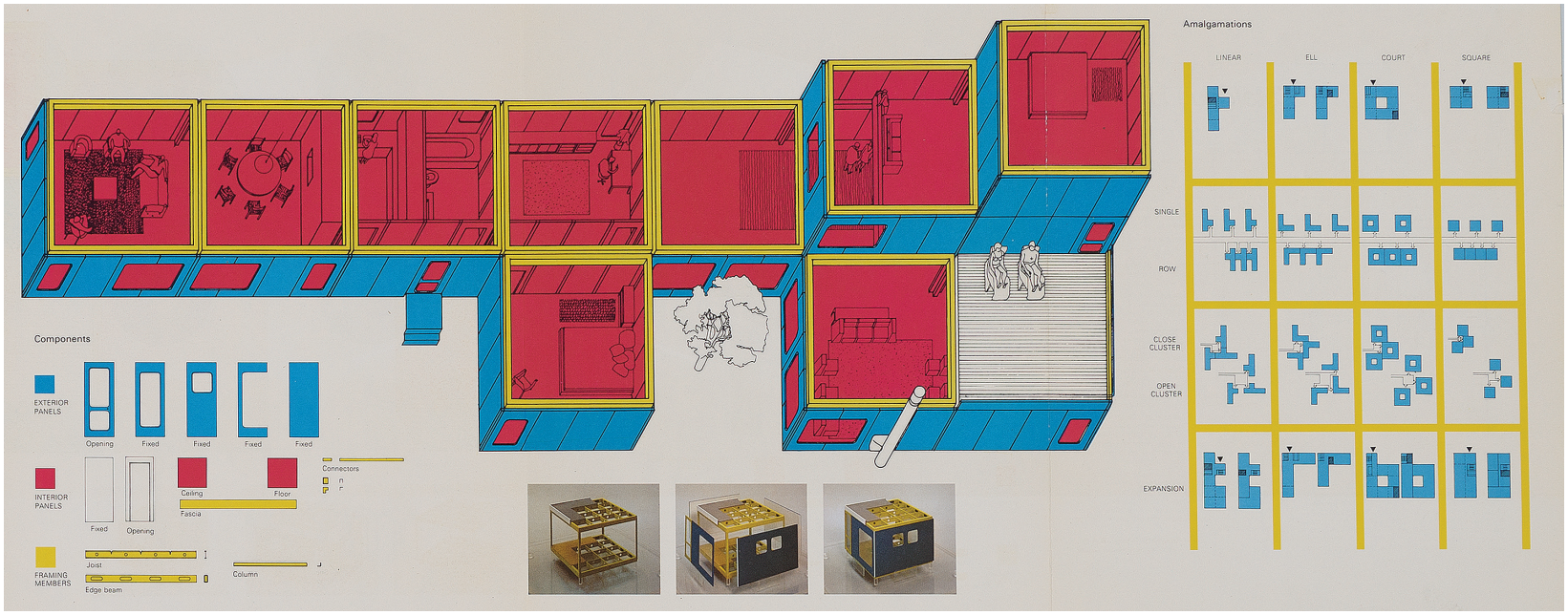
The visible structural steel frame, with open web steel joists and ribbed metal deck, allows walls to be flexibly located and becomes the glazing frame. Plate glass is clipped directly to the steel frame.[5] The mechanical systems are dramatically exposed and extend nearly the length of the house.[6] The high-tech style shares a playful, irreverent quality with the contemporary Pop Art movement, treating utilitarian components as sculpture.[7]

From the street the house has a modest presence, though its vivid yellow supergraphic street numbers and use of industrial steel lights suggest the strong design aesthetic found within. The intimate reception area opens dramatically into the courtyard that is more than two-and-a-half stories high. As Myers noted "the perception is that the house is bigger than it is...yet only the courtyard is a big room."[8] Zoning bylaws prohibited windows within three feet of the party walls so Myers had no choice but to open the house to the sky and to the front and rear yard. The juxtaposition of the open steel structure with the solid concrete block sidewalls suggested to Myers the Museum of Natural History at Oxford University (Deane and Woodward, 1855–1860) where a skylight bathes an interior iron structure that is surrounded by brick walls.[9]

After careful consideration of the conditions in Toronto, especially the long winter season and narrow site, Myers settled on a greenhouse enclosure as the best solution for his house. The extensive natural light transmitted through the roof made it Vicki Myers's favorite feature of the house. "Natural light is addictive, it has a magical quality that artificial light just can't duplicate. I'm so accustomed to it that sometimes I get depressed when I go into a conventional house where the light level is lower."[10]



IV–7
STELCO Catalogue Housing brochure, 1967; A. J. Diamond and Barton Myers



Myers's use of a steel frame structure for his house was an early example of his ongoing exploration of the material in a residential context. In the late 1960s he and Diamond developed prototypes for mass-produced steel houses for the Steel Company of Canada (STELCO), which were the basis, with some modification, of seventy-seven steel houses built by the British Steel and Dominion Foundries (DOFASCO) in Hamilton, Ontario in 1971.

Myers saw the steel house as a kit-of-parts, comprised of off-the-shelf prefabricated components. In this regard his design explorations continue the ideas found in the California postwar steel houses designed by Charles and Ray Eames (Case Study House 8) and Pierre Koenig (Case Study Houses 21 and 22) for *Arts and Architecture*. Despite the brilliance of the individual Case Study Houses, however, the goal of the program—to sponsor prototypes for middleclass housing—was not realized.

In 1971–72 Myers was presented with another opportunity to explore the steel frame house within a confined, albeit suburban context. The site for Larry and Mary Wolf's house is a lot in the exclusive Rosedale section of Toronto, at the edge of a public park. Larry Wolf, an entrepreneur who had achieved success by launching new products, was clearly intrigued by the process that off-the-shelf building technology implied. "We saw the house as the ultimate new product...the mass-market space and flexibility solution of the future."[11] With his usual candor, Myers described the house,

> **It's slick, let's face it....We purposely took commonplace parts out of context to achieve a kind of pop elegance. But it is also an honest, elemental kind of architecture. All the independent parts have been weighted for a more direct relationship between cost, function and symbolic appropriateness.**[12]

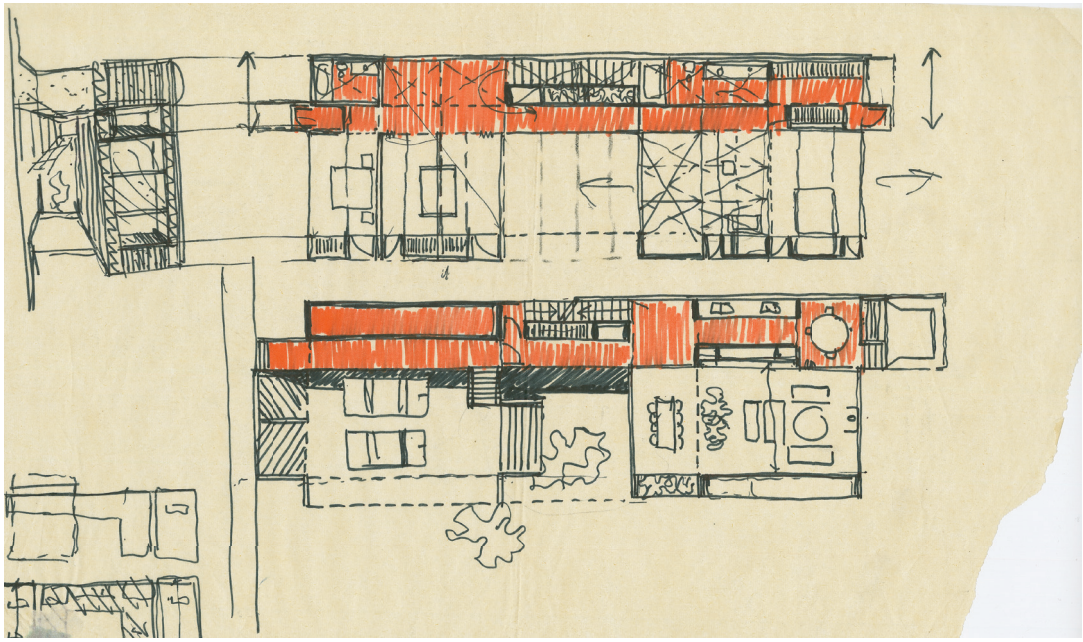
At first look, the landscape context suggests a more spacious site than was true for the Myers House, however strict side yard limitations prevailed, resulting in what Myers referred to as a "narrow shoebox scheme." The design uses a horizontal row house concept with an opaque sidewall on the east. To the west an open court faces a grove of willow trees that provides protection from south and southwestern exposures.[13] The other major challenge was the condition of the site itself: 20 feet of fill over a subterranean creek. In response, the house was raised on piers to avoid complicated foundation work and to provide space for a future garden/family room.

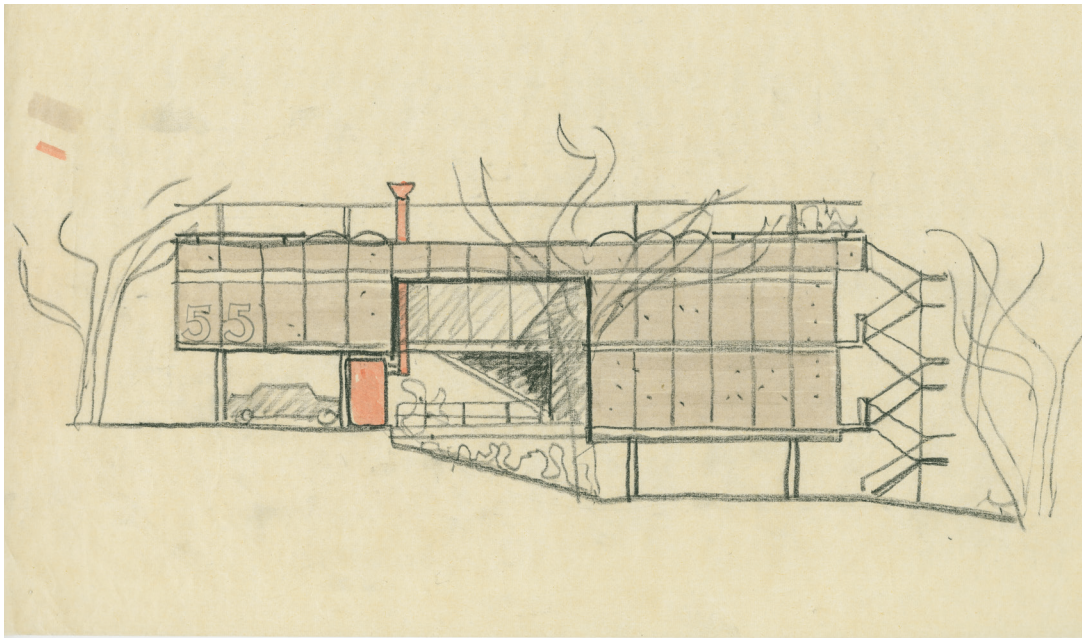
The *Architectural Record* recognized the Wolf House as a "Record House" in 1977 and in 1981 in *25 Years of Record Houses.*[14] The editors noted that there had been

> **earlier attempts (few as successful) in Canada, the U.S. and elsewhere to blur the distinction between industrial and residential design vocabularies. Perhaps it was always a needless distinction, but it is still stimulating to see the steel columns, metal deck and the delicate tracery of open web joists transfer their precise elegance from factory to home so easily and persuasively.**[15]

IV–8
Wolf House, Toronto, Ontario: plan and elevation studies, 1974; A. J. Diamond and Barton Myers (Barton Myers designer)

IV–9
Wolf House: elevation study





IV–10
Wolf House: exterior view of court



IV–11
Wolf House: view of entry bridge



The *parti* of the Wolf House is similar to that of Myers's own residence. One enters the house via a bridge alongside the carport. The glazed hall, which looks out to the courtyard, leads to the living/dining room. Sliding doors open a galley kitchen along the eastern wall of the living space. On the second floor, another bridge connects the children's bedrooms, playroom, guest room, and bath at the front of the house to the master bedroom, bath, and study at the rear. Sliding doors on tracks, adjustable canvas awnings under the roof skylights, and roller blinds for the glass walls give the owners great flexibility in defining rooms as well as managing shade and temperature control.

Despite the spatial parallels with the Myers House, the Wolf House overtly declares its association with the modern steel frame houses of Ludwig Mies van der Rohe, Charles Eames, and Craig Ellwood. Rising from the site on *pilotis*, its crisp steel frame is thinly enclosed by glass and aluminum panels. Plastic domes rise above the flat roof. Internally, the spatial character is more complex than Myers's own house. Glazed walls define the exterior courtyard and set up complex reflections of the surrounding landscape. All spaces are suffused in natural light. As noted by the editors of *The Architectural Record*, "in its rhythms, its textures and the handling of its details, the Wolf residence is beautifully organized and very skillfully executed."[16]

The concept of urban infill was taken to a new level in Diamond and Myers's next major housing project: Dundas-Sherbourne housing (1973–76).[17] The architects, with Myers as partner-in-charge, were hired to find a solution for a city block that was the subject of a highly charged political campaign to create low-income housing without losing a row of historic residences.

IV–12
Wolf House: interior view showing steel roof structure

IV–13
Wolf House: interior view of dining room





The project coincided with a political shift led by Toronto Mayor David Crombie and other reform aldermen, who advocated a new vision of public housing containing a mixture of subsidized and near market rate units. The goal was to integrate housing into the community fabric by preserving and renovating existing dwellings and adding new construction on a similar scale. The first real test of the new ideas in Toronto was Dundas-Sherbourne. A newly created housing corporation, later named Cityhome, was the client.

Cityhome selected Diamond and Myers in part, because of the success of York Square. Myers's solution at Dundas-Sherbourne was to rehabilitate and convert eighteen existing houses on Sherbourne Street into apartments. The public lane and deep backyards of the houses provided enough space to insert a new development of five housing blocks with a walkway between the old and new. The 7 million dollar project created 376 units of various types for 900 residents—many more people than could have been housed in the 24-story towers originally planned for the site.

Myers varied the size and height of the new housing blocks—none rise more than six stories above one level of parking and the overall height is within one and one-half stories of the gable roofs of the existing houses. Four of the blocks are staggered along the rear of the property. A fifth, along the northern edge of the site, connects with Sherbourne Street. The new units are a mix of two-story townhouses with direct access to the walkway and Oskenonton Lane to the east, and one and two-level units on the upper floors with access to a third floor corridor/balcony that overlooks the street.

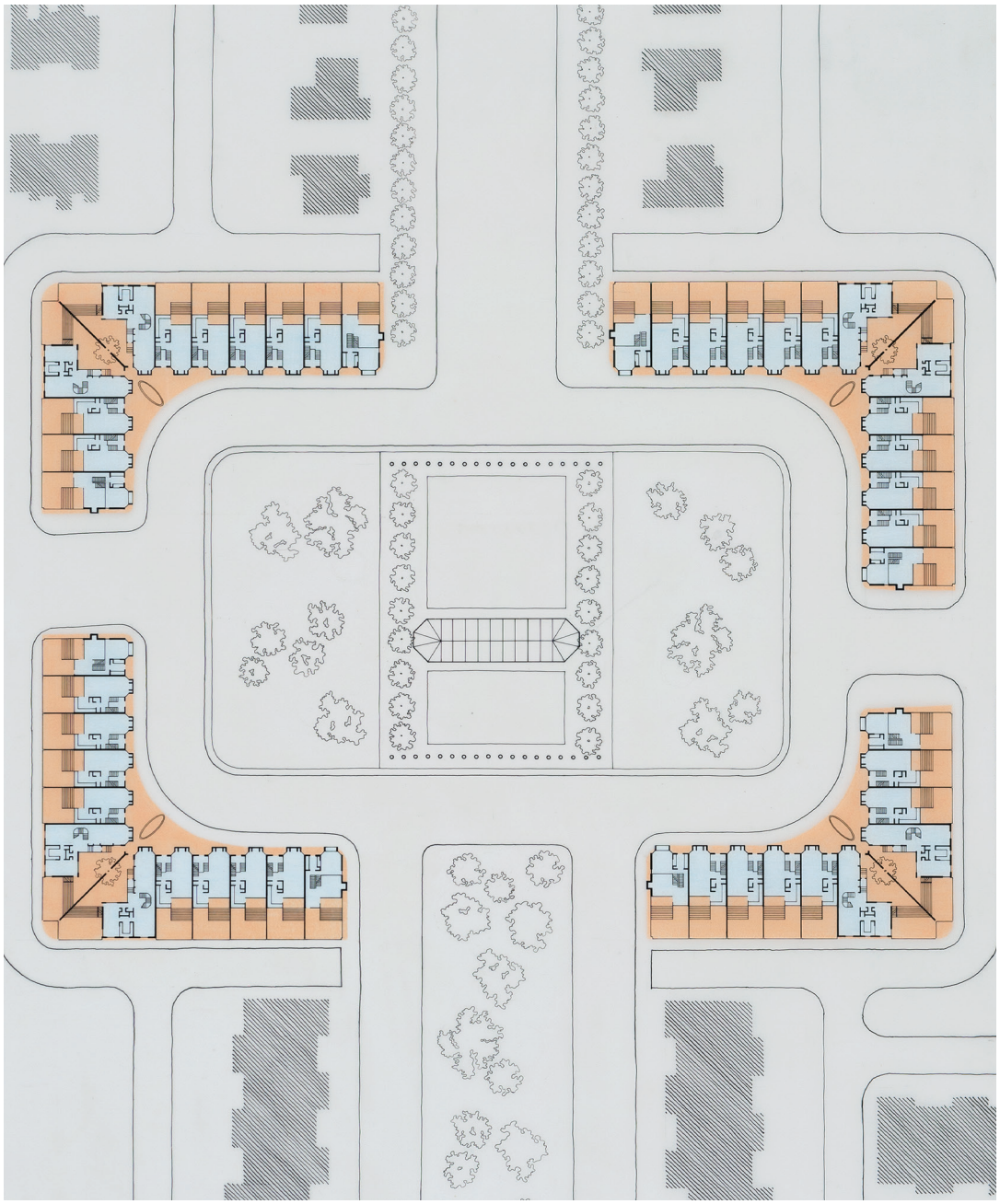
The form and materials of the new construction are characterized by a simple geometry that expresses the interior configurations of the units. Yellow and red brick faces the concrete frame structure and reflects the materials of the existing houses. Myers ran a series of concrete partitions punched with large circular openings along the fifth floor balconies, creating a playful motif that unifies the upper portions of the buildings. (For illustrations, refer to pages 18–19.)

The Dundas-Sherbourne project is a successful model of large-scale urban infill for several reasons. The project preserves the community's historic character while sensitively adding over 300 low and market rate housing units into the neighborhood. As a social experiment, the complex set a new standard for urban housing projects.

IV–14
Ghent Square Norfolk, Virginia: Vacant Lottery site plan, 1978; Barton Myers Associates

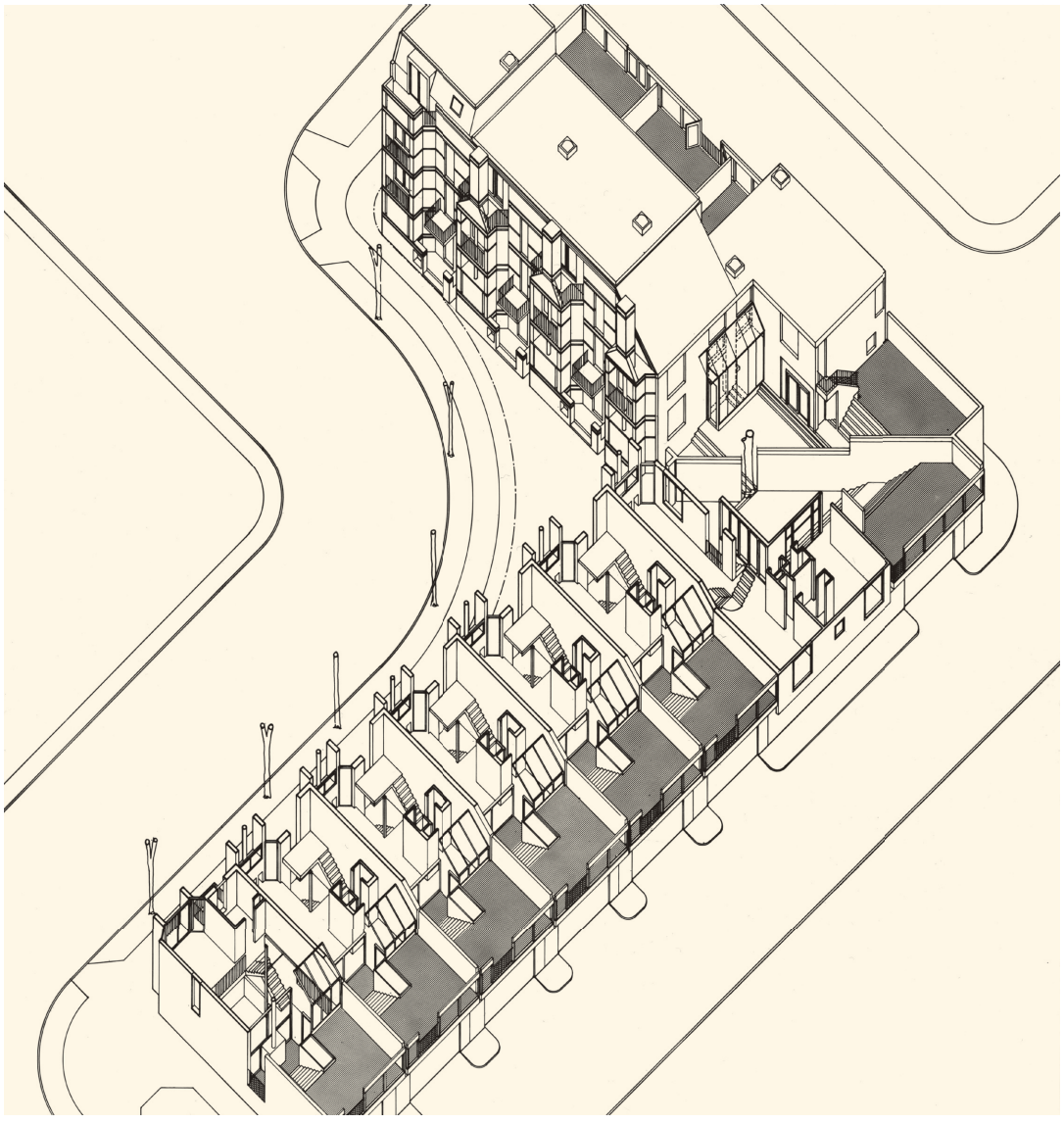
Barton Myers is a native of the port city of Norfolk, Virginia. He credits many of his urban values including his antipathy toward urban renewal to the writings of city planner Jane Jacob, author of *The Death and Life of Great American Cities* (1961). Consequently, Myers relished the opportunity to redress some of the negative effects wrought by wide-scale blight clearance projects of the postwar period in his hometown. Among these were several projects in the residential neighborhood of Ghent. Sponsored by Norfolk Redevelopment and Housing Authority's (NRHA), the area included a residential square that was sold for private development and named Ghent Square.

Ghent Square, with housing sites at the four quadrants surrounding the central green, presented Myers with a modest opportunity to reintroduce high quality urban housing to a community transformed by misguided urban renewal programs. Myers designed units for all four quadrants, but only had the opportunity to construct townhouses at the northeast corner of the area; housing was constructed at the other corners of the square following Myers's model, but not designed by him. His goal had been to create a unified appearance to the square that referenced the great tradition of terrace housing in London. Working with parcels previously subdivided, Myers designed three different house types in response to site conditions and a desire to offer options to buyers. The townhouses were only 54-feet deep so Myers created an indoor-outdoor space around them. Terraced gardens were placed on garage roofs at the rear of the lots. Each facade was defined by a combined window bay and chimney; the chimney and the Flemish bond brickwork referenced traditions of the Virginia Tidewater region and the neighborhood's namesake city in Belgium.



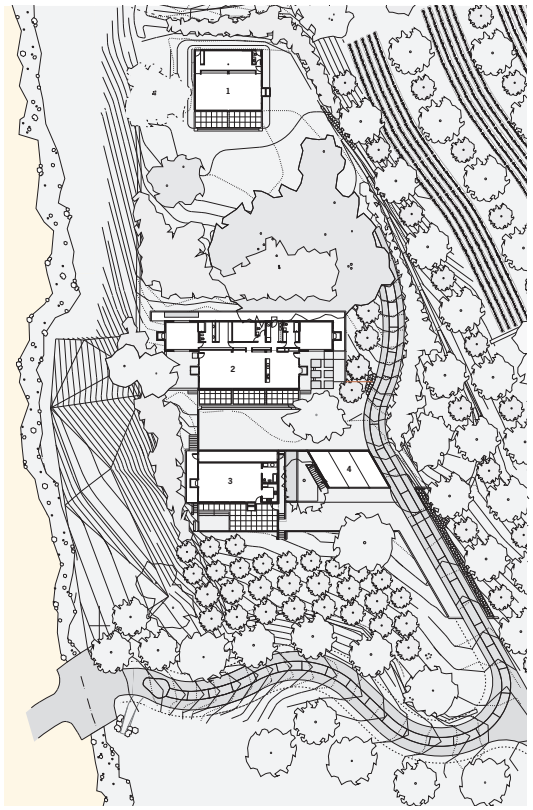
IV–15
Ghent Square: axonometric

IV–16
Ghent Square: four built units





IV–17
Myers House, Toro Canyon, Montecito, California: site plan with countours in an early study, 1999; Barton Myers Associates



When Myers moved to Los Angeles in the 1980s, he immersed himself, as he had done when he first moved to Toronto, in a study of the local built environment. He began teaching at the University of California Los Angeles in 1980 and established a practice.[18]

The climate of Southern California played a central role in the evolution of Myers's residential practice, just as it had done in Toronto, where capturing the winter sun and harnessing interior light had been a goal of his single-family steel framed houses. In Los Angeles and nearby communities, Myers inverted the envelope and sought opportunities to connect and open the living spaces to the outdoors and the mild climate.

As part of his analysis of Southern California, Myers studied the great Mediterranean landscape traditions that had long-flourished in the area. He became interested in the work of early twentieth-century landscape architects Yoch and Council (Florence Yoch, 1890–1972 and Lucile Council, 1898–1964), Lockwood de Forest, Jr. (1896–1949), and others who created gardens that incorporated terraces, courtyards and landscape features inspired by Italian and Spanish precedent. For Myers their work suggested lessons for extending living and working spaces into the outdoors, methods of responding to topography and climate, though not necessarily precedent for specific architectural forms and details.

The fascination with the steel frame house in Southern California, a small but well-publicized phenomenon, had engaged Myers's attention since his Toronto days and, after a 25 year hiatus, Myers returned to the steel frame house, with a fresh perspective. His first exploration of a new prototype was for his own house.

Myers designed his second house for his family just east of Santa Barbara, California in Toro Canyon on a sloped 40-acre site densely covered with live oaks and with a view of the Pacific Ocean and the Channel Islands. In order to make as few changes to the site as possible, Myers designed the house as a series of four pavilions on three stepped terraces. A guesthouse and garage occupy the lowest terrace, the main house is on the intermediate level, and a studio is located above. Each structure, echoing the other two, is an open space constructed of exposed steel frame, with metal deck framing, and concrete floors. Glazed sectional doors on tracks open the main living space to a view terrace.

There is a disarming informality to the Myers house. It has been described as an "elegant warehouse."[19] The principle, and obvious means of entering is through the three-bay sectional doors, although a conventional and modest entry door is on the side. The side walls are largely glass doors and windows further dissolving the separation from the outdoors. A clerestory window along the northern façade opens a view to the surrounding hillside. Privacy is created with a double-sided bookcase that separates bedrooms and bathrooms along the north side of the house from the living spaces.

The site is in a fire-prone area and Myers introduced several precautionary measures. A recirculating water system is incorporated into the rooftops, transforming the structures into a series of terraced reflecting ponds. The lap pool on top of the

IV–18
Myers House, Toro Canyon: perspective

IV–19
Myers House, Toro Canyon: interior view of house with doors open to terrace and pool

IV–20
Myers House, Toro Canyon: view of roll-up doors of house, looking over pool on garage/ guesthouse roof, 1999





guesthouse doubles as water storage. Galvanized steel outer roll up doors provide security and fire protection. Vicki Myers and landscape architect Douglas Richardson planted the new terraces that flank the house with succulents, as well as orange and olive trees and a vineyard.

Myers has described the personal pleasure he derives from the house:

> **When the fog clears, you think you are in Greece, looking down from the mountains to the changing tones of the ocean....But I'm just as happy lying in bed, looking back to the hillside, or out to the creek through a grove of live oaks. The house and studio open up on three sides so that the boundary between indoors and out disappears. I've always wanted a house that was integrated with the landscape, and this is it.[20]**

The singular importance of the Toro Canyon house has been recognized through numerous awards including an AIA and *Progressive Architecture* House Award for Innovation in Housing Design (2002).

The Myers House is especially important as a prototype, adaptable to many configurations and sites. The centerpiece of the prototype is the three-bay steel frame structure. This can evolve into an L-shaped or courtyard plan depending on the number of wings. The prototype can be modified for various site conditions, and to the taste of the clients. Recognizing that not everyone may want the sectional or roll up doors he used on his own house, Myers has suggested alternatives of accordion, sliding, two-or three-panel doors to provide the desired open connection to the outdoors.





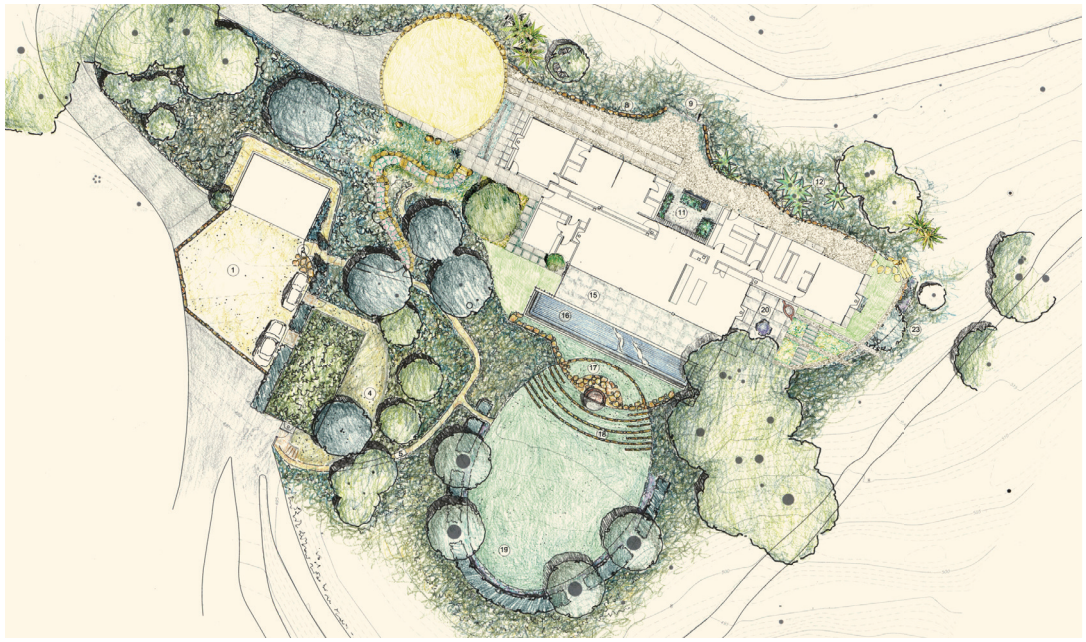
IV–21
Bekins House, Montecito, California: site plan with landscape design by Arcadia Studio, 2008

IV–22
Bekins House: view of dining room with roll-up door partly raised

Myers constructed three new houses—Gardner in 2009, Bekins in 2008, Rogers in 2006, and remodeled a fourth, using the Myers Toro Canyon house prototype. Bekins and Gardner are in Toro Canyon; Rogers is located in West Los Angeles. Myers created the Morioka House, also in West Los Angeles, by adding to an existing structure using this prototype. Each of these houses in Southern California continued his investigation into the balance between indoor and outdoor living, using the Toro Canyon house as a model and referencing his early high-tech houses in Toronto.

The Bekins House was built in Montecito on the site of the former home of famed conductor Leopold Stokowski; the design has been credited to Stokowski and his first wife Evangeline.[21] Myers oriented the new house on this site in order to retain significant landscape features, notably a row of olive trees that define the edge of a semi-circular lawn, a remnant of the garden design by Lockwood de Forest, Jr. and restored by Arcadia Studio. Myers's plan for Bekins stretches along the east-west axis of the site; the living section of the house looks out to the landscape. The bedrooms are set back and frame two sides of a courtyard.

The Gardner House also sits on a deep site, which rises dramatically to the east. Myers's solution was to provide a stepped walkway and parallel driveway along the southern edge of the property. The entrance path crosses a terrace in front of the main portion of the house. The bedroom and library wing is accessed via a gallery along the north. The landscape and interior design by Rios Clementi Hale Studios treats the site as a series of outdoor rooms, each with a distinct character.





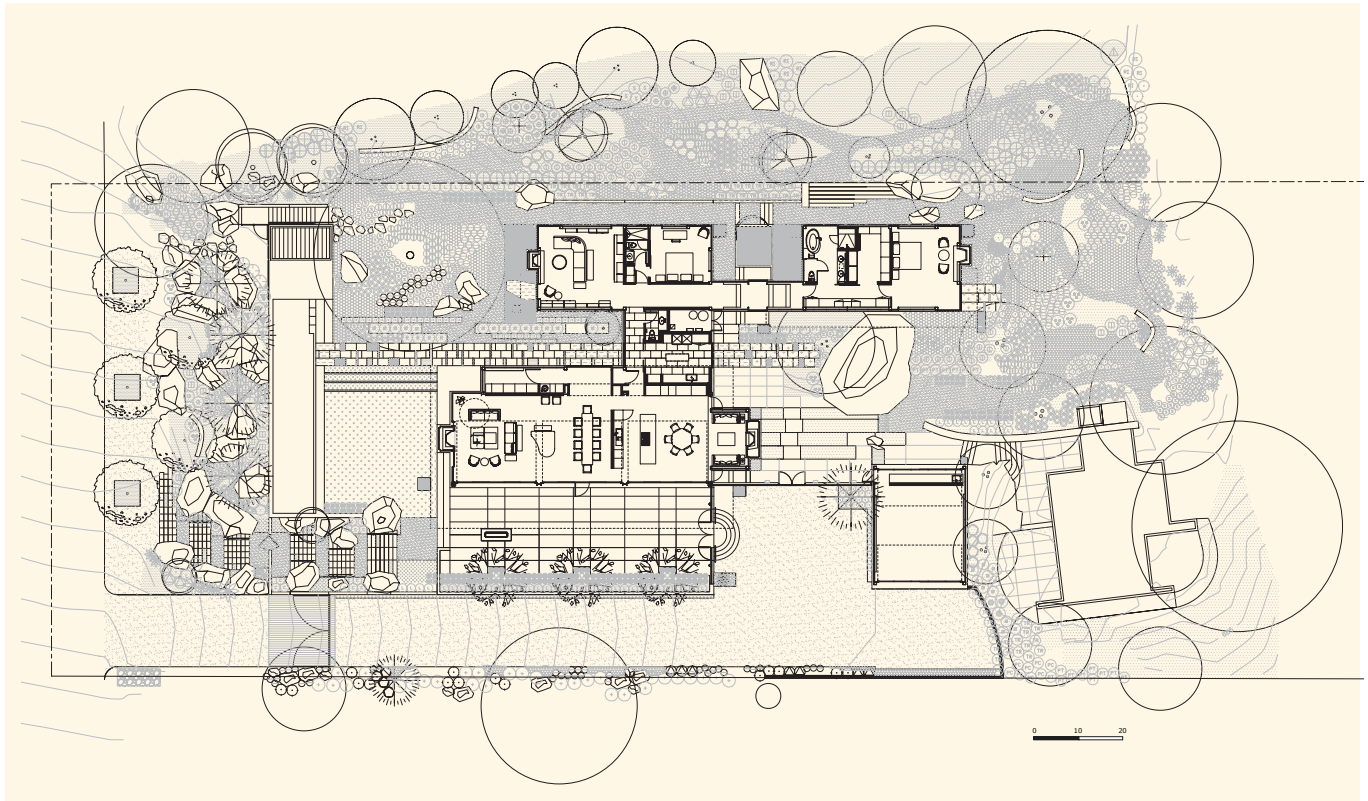
IV–23
Bekins House, view of glazed, steel roll-up doors and garden



IV–24
Gardner House, Montecito California: view toward entry gate with house in background, 2009; Barton Myers Associates

IV–25
Gardner House, site plan; landscape by Rios Clementi Hale





IV–26
Gardner House, exterior at sunset from the garden



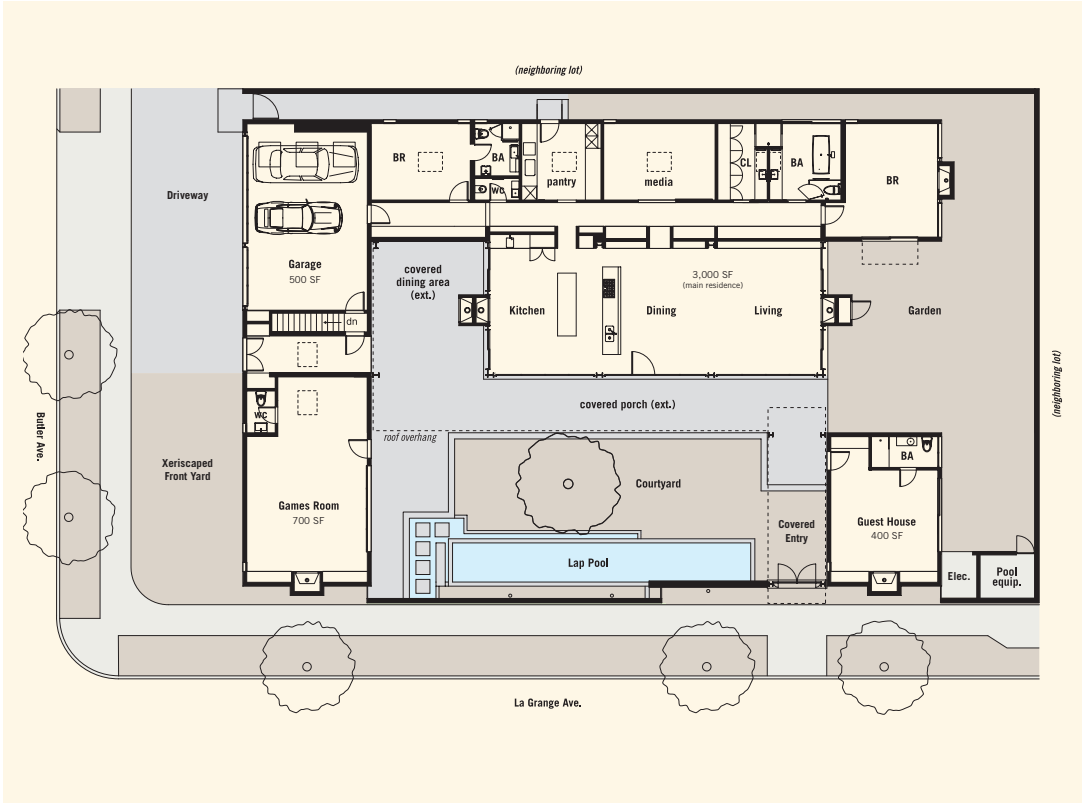
IV–27
Rogers House, Los Angeles, California: courtyard with steel and glass doors raised, 2006; Barton Myers Associates



IV–28
Rogers House: street view

IV–29
Rogers House: plan, 2006





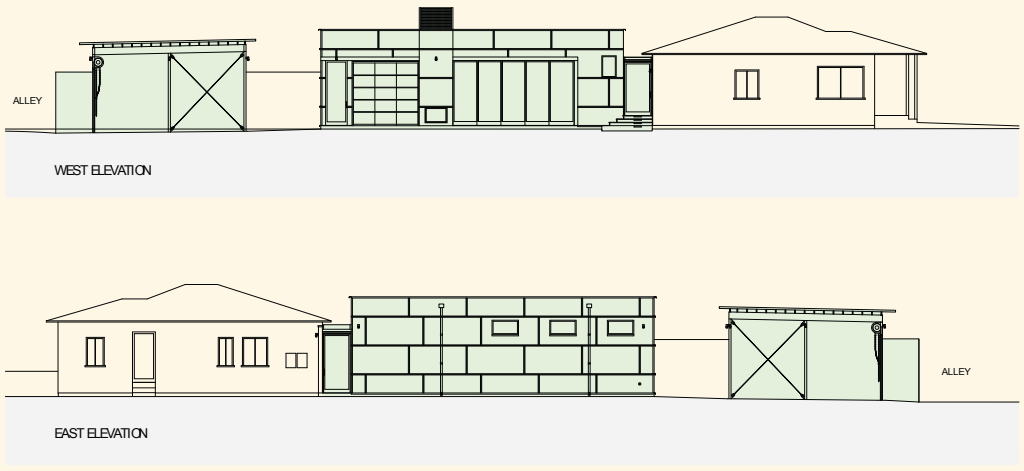
The two steel houses in Los Angeles presented Myers with the opportunity to revisit the steel frame urban house based on his new steel prototype. The Rogers House illustrates the adaptability of the prototype to a corner city lot. The courtyard plan house is built to the lot lines in order to maximize the private open space. The living/dining and kitchen space open onto the courtyard, with private spaces set behind a corridor. The edges of the property are filled with a guest room, game room and garage, all accessible from the courtyard.

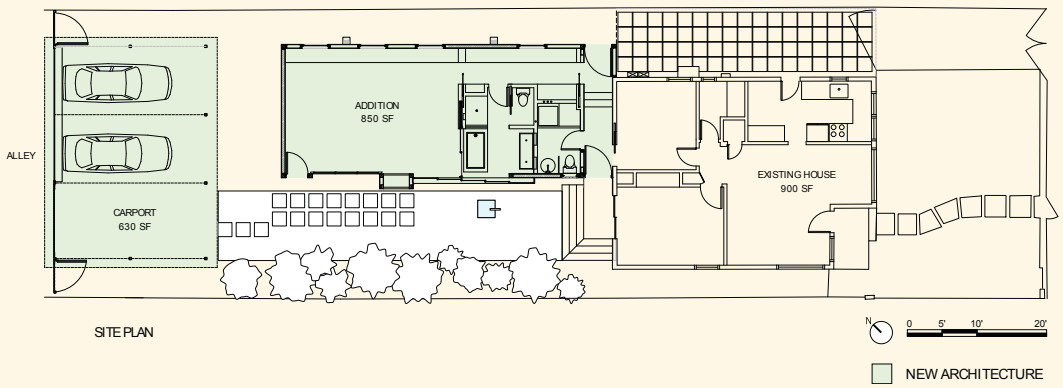
The earliest of these steel houses is the Morioka House (2002–5). Myers added a bedroom, bathroom, and side yard landscape to a modest mid-block house in the Venice neighborhood of Los Angeles. The addition connects to the rear of the existing house with a breezeway. In contrast with the other houses, this steel frame addition is sheathed with plywood panels for economy. The west wall of the house is a sectional sliding door that flanks a double-sided fireplace.

Myers has tested other variations of the Toro Canyon prototype that have as yet not been built. Most recently he proposed the Bridge House for a site in Lake Toxaway, North Carolina (2011–12), and an Industrial Research Mixed-Use Campus for a site in Carpinteria, California (2013–14). The 200-foot long Bridge House was designed to span a ravine. In many ways, it is the purest expression of Myers's steel houses: structure, space, and nature are unified in this building which recalls earlier explorations of bridge-as-building, ranging from the late medieval Ponte Vecchio in Florence (dating from 1340s) to Craig Ellwood's Art Center in Pasadena (1989–91), a public expression of Ellwood's earlier conceptual Bridge House (1968). The projected Carpinteria complex consists of one-

IV–30
Morioka House, Venice,
Los Angeles, California:
elevations and plan, 2005;
Barton Myers Associates

IV–31
Morioka House: exterior
evening view looking inside
toward studio and bath.









IV–32
Barton Myers in front of his house, Toronto, Ontario, ca. 1971.

and two-story office, live/work, and community buildings that would sit lightly on the Carpinteria bluffs overlooking the Pacific. Views of the ocean framed through the steel structures are reminiscent of Kahn's Salk Institute.

Geography, housing typologies, and urban vs. suburban conditions are among the contexts defining Barton Myers's contributions to residential architecture. The history of his practice—beginning in Toronto then relocating to Los Angeles—anchored Myers's work in two climatic extremes of the North American continent. Utilizing steel, glass, and exposed environmental systems, he creatively framed innate responses to natural light, seasonal change, and landscape conditions in single-family houses in Toronto, Los Angeles, and the Santa Barbara Area.

In reflecting on the importance of the single-family house versus low-income multi-family housing as a subject worthy of architectural attention, Myers articulated a defense of the former when he wrote the history of his house in Toronto. It was his view that the single-family house could be fertile testing ground for many architectural problems. His interest in creating flexible interior spaces reflects a response to cultural and life style changes. He investigated innovative technologies and off-the-shelf elements and materials developed for industrial and commercial purposes. Finally, the public engagement of the house with the street, block, neighborhood, and city was as important to Myers as for other public or civic building types.[22]

Myers's concerns about the condition of North American cities have led him to take on several important multi-family housing developments. His Dundas-Sherbourne housing in Toronto was innovative for creating the first low-rise infill housing in Toronto—low-income housing units within a mix of new buildings and rehabilitated historic houses. This development and Ghent Square in Norfolk, Virginia illustrate the important role that housing plays in revitalizing cities and Myers's early advocacy of a balance between renewal and preservation. Myers's embrace of history has enriched his architectural practice. He has studied and fully appreciates America's significant contributions to housing. Virginia's rich history in particular gave him many excellent examples of domestic architecture, from the Moses Myers House to Thomas Jefferson's Monticello and he has embraced the challenges they present.


19

The Theaters

Charles Warner Oakley

Barton Myers is the architect of eight built theater projects designed and constructed over a period of forty years from 1973, the start of design for the Citadel Theater in Edmonton, Alberta, through the 2014 completion of Phase I of the Dr. Phillips Performing Arts Center in Orlando, Florida. The sophisticated and celebratory design of theaters forms a significant chapter in Myers's career.

Myers absorbed ideas from the University of Pennsylvania's School of Architecture and his mentor Louis Kahn, ideas which in turn were derived from beaux arts concepts of urbanism. Myers comes out of an architectural tradition that views individual buildings as integral components of the larger urban context and therefore sees urbanism as architecture at a larger scale. Each of his theater buildings exists first and foremost as a component of the total environment, not primarily as an isolated object. Even when the projects have been in relatively isolated places, for example, the Tempe Center for the Arts in Arizona and the Barry Zukerman Amphitheater north of Toronto, Ontario, the forms are not separate from the surroundings but rather respond to, reinforce, and complement them. When his theaters are placed within an existing urban fabric, they actively enhance, engage, and enrich the civic context while simultaneously restating and reinforcing the urban structure.

Myers's theater architecture follows from an evolving tradition of Western theater design in which changes over the last four hundred years have primarily been driven by two factors. The first is the ever-increasing technical control of the environment for both audience and performer, and the second is the proliferation of demands by the forms of performance as the underlying art forms themselves evolved. For example, grand opera generates significantly different demands than chamber music or film projection, and experimental hybrid presentations present further challenges. Technical control has been focused on the basic elements of the theater: sight, hearing, and comfort for the audience, and the technical magic of the performance. The proliferation of performance genres has brought with it the need for multiple theater types and theaters that can accommodate multiple forms of performance. These escalating technical demands have in turn required an army of specialists in theater seating, rigging, sound, room acoustics, and theater lighting in addition to the normal complement of engineering consultants needed for any major architectural project. Myers's design team for the project in Orlando, for example, included twenty-seven specialty consultants. Consequently, a contemporary architect engaged in advanced theater design requires the organizational and leadership capabilities of an effective general or business executive.

In his own writing about the design of theaters, Myers has broken down the key elements of his focus into context, arrival, lobby, theater room with all its technical requirements, and back of house, with the added considerations of art within the architecture and the craftsmanship of construction.[1] The first three of these elements relate largely to the civic presence of the theater and the following two—theater room and back of house—respond to the requirements of the theatrical performance itself. These considerations help elucidate the intent and the impact of Barton Myers's theater architecture.

The Citadel Theatre, the first of Barton Myers's career, presented a number of interesting site complications that Myers characteristically turned into real advantages. Principal among these were the presence of an underground parking structure occupying a portion of the site and easements for related vehicular and pedestrian circulation through an edge of the project area. Additionally, as with several of the other projects under consideration here, a programmatic expectation for the performance complex was to bring positive civic activity to a stumbling downtown. The urbanistic sensitivities of Myers's philosophical background prepared him to incorporate all the varied technical performance requirements and large scale hopes for the life of this three venue complex.

The Citadel contains a 600-seat proscenium theater, 300-seat recital and film theater, and a 250-seat flexible space now primarily used as a cabaret. Throughout his theater architecture experience, Myers expanded on and refined each of these theater forms: the proscenium theater with its multiple levels and sculptural side boxes, the recital hall that can also properly be used for film projection, and the rectangular flexible hall with shallow balcony seating within the side walls.

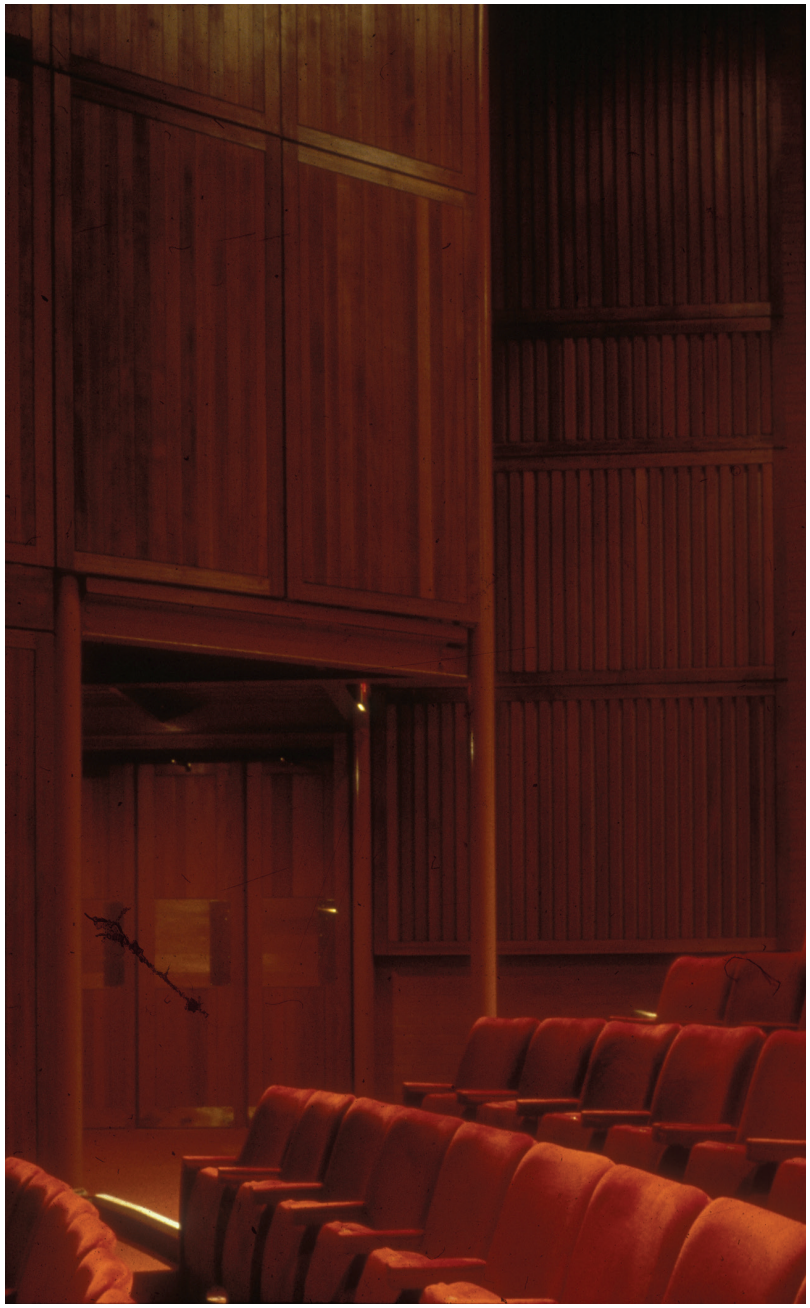
A public pedestrian mall inserted into the central body of the Citadel theater building allows everyone to experience, even in passing, a sense of inclusion. The indoor mall serves as well as a brief respite from the extreme weather of this city on the northern plains. This is architecture that truly engages the civic wholeness. The dramatic multi-story lobby serves all three venues of the Citadel Theatre. This is a design strategy that Myers uses in all his theater complexes, and a declaration, at the very start of his theater design career, of his commitment to the celebration of social gathering.

Comparing Myers's Citadel Theater in Edmonton with the roughly contemporaneous Minnesota Orchestra Hall in Minneapolis, completed in 1974 and designed by Hardy Holzman Pfeiffer, illustrates differences between modernistic urbanism and the urban design tradition from which Myers springs. While both projects are functionally successful and use similar rhetoric to describe the general goals of social inclusion and civic benefit, the architects of Orchestra Hall distance it from the day-to-day life of the surrounding city by cladding the lobby and office portions of the project in silver aluminum and reflective glass panels, placing a car drop-off as a separator from the path of the public sidewalk, stationing free-standing monumental air ducts for the mechanical system in front of the exterior lobby wall, and turning the imposing masonry mass of the performance space at an angle to the city grid. The orthogonal orientation of the Citadel Theater, on the other hand, actively reinforces the city grid and brings public service functions—as any city building might—right to the sidewalk. A glass canopy projects over the public sidewalk; the lobby opens seamlessly to the enclosed public mall. Stylistically both of these designs would be labeled modern architecture but the architectural traditions informing them were quite different.

V–1
Citadel Theatre, Edmonton, Alberta: exterior, 1976; A. J. Diamond and Barton Myers, R. L. Wilkin

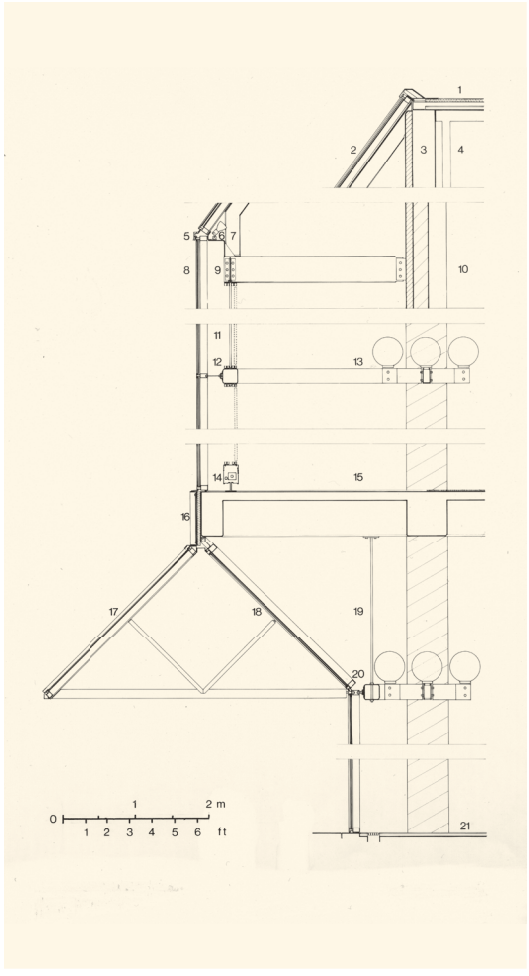


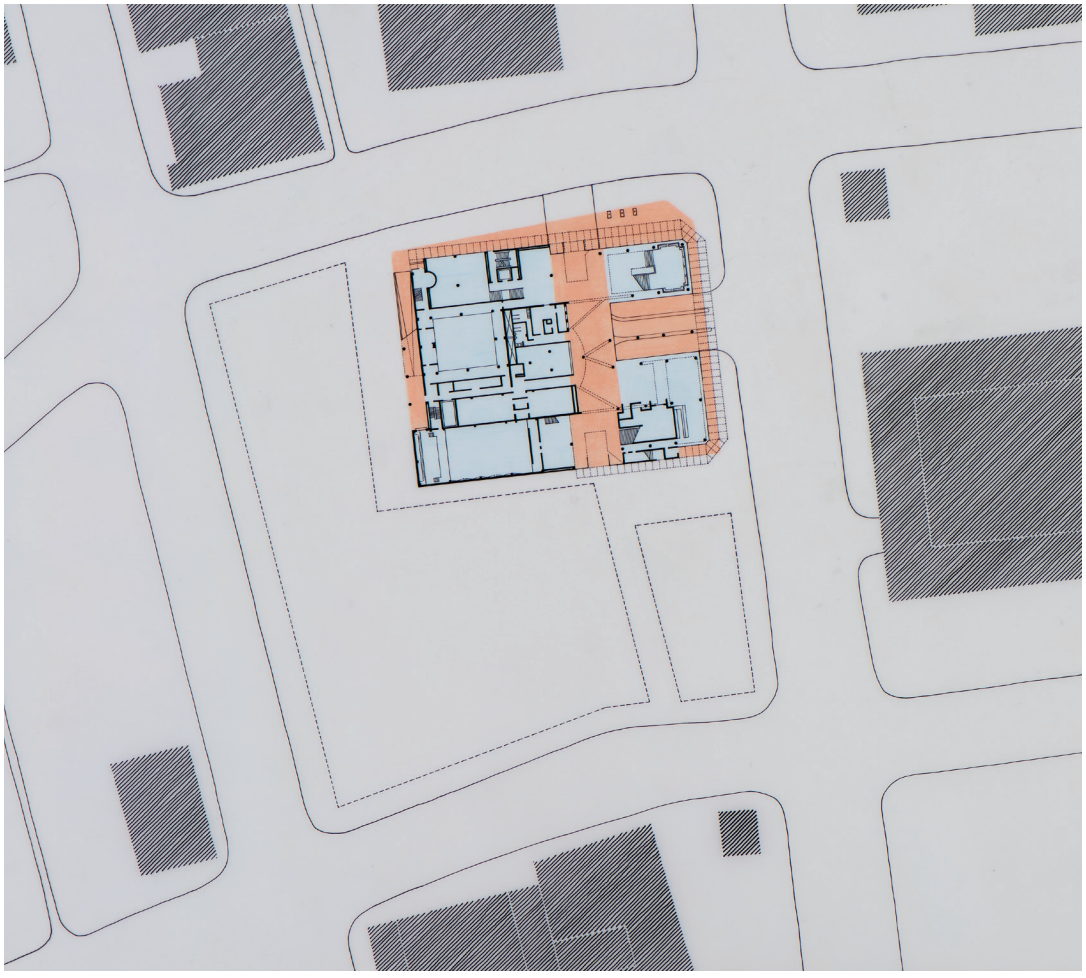
V–2
Citadel Theatre: interior of theater



V–3
Citadel Theatre: detail of exterior wall and glass canopy over sidewalk

V–4
Citadel Theatre; Vacant Lottery site plan, 1978; Barton Myers Associates





V–5
Citadel Theater: lobby

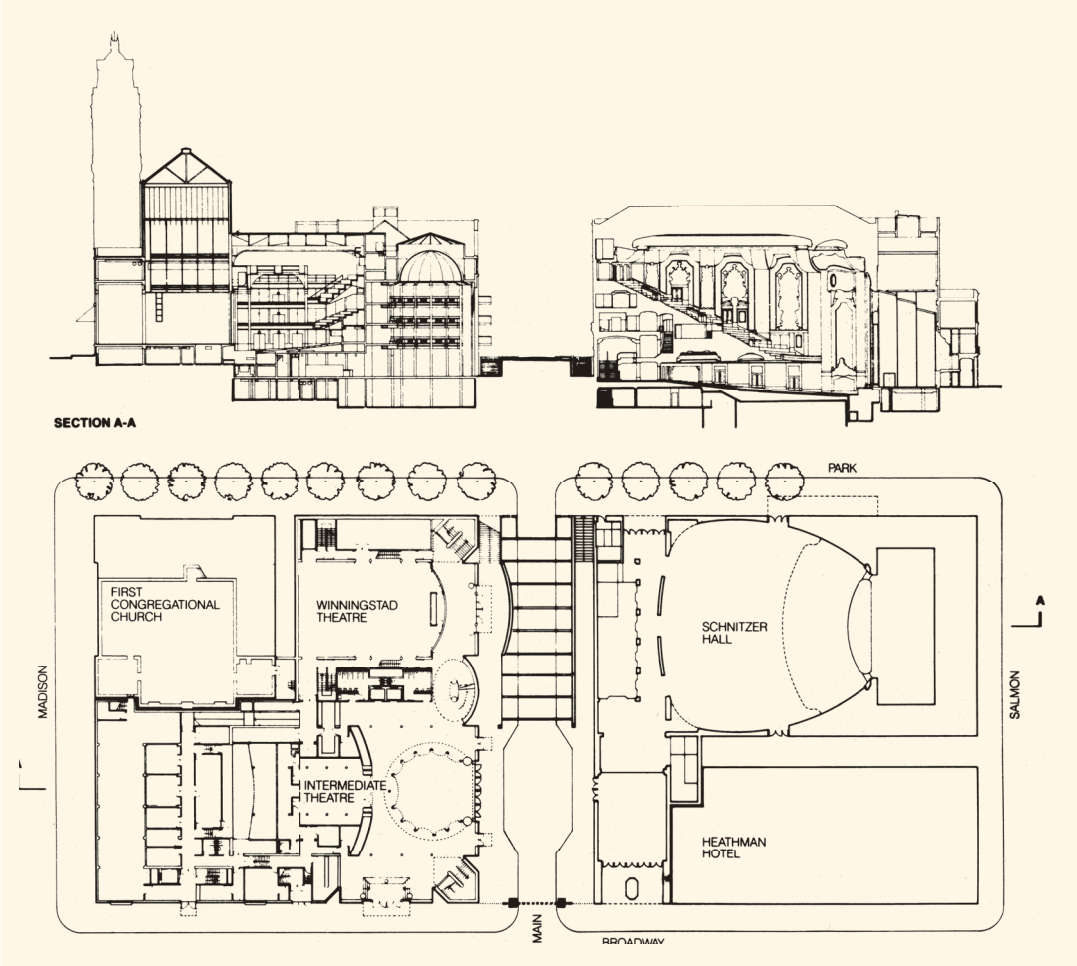


Portland Center for the Performing Arts

V–6
Portland Center for the Performing Arts, Portland, Oregon: sections and site plan, 1987; Barton Myers Associates, BOOR/A, ELS Design Group

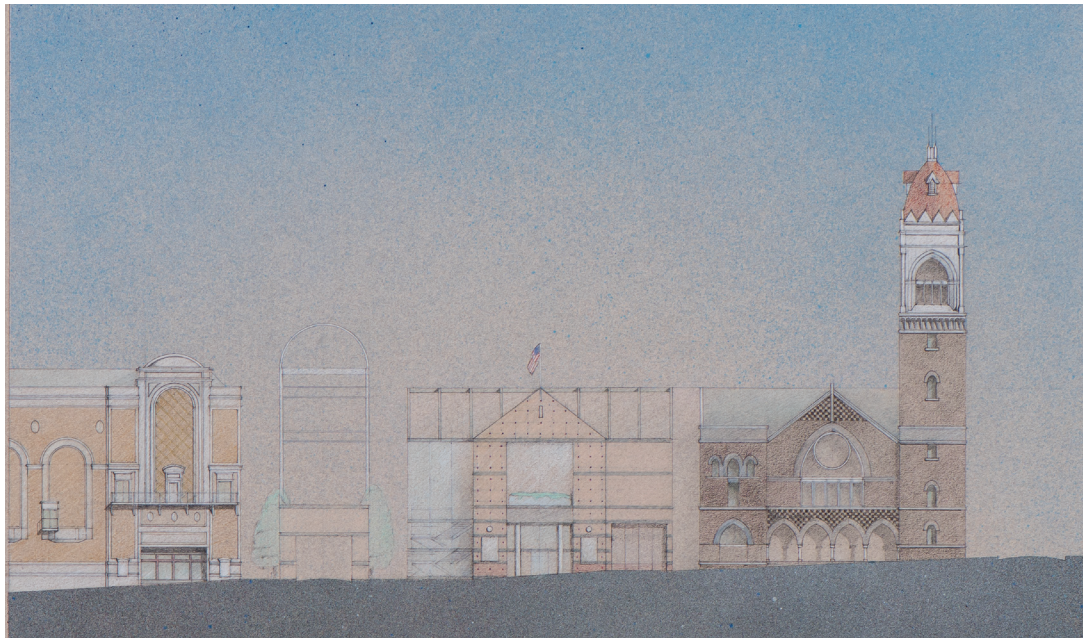
The design of the Portland Center for Performing Arts project was awarded in 1982 to a team of three architectural firms: Barton Myers Associates, ELS, and BOOR/A. The project split neatly into two largely separate pieces, with BOOR/A and ELS addressing the north side of Main Street with the renovation of the 1928 former movie palace into an approximately 2700-seat multi-use venue. The south side of Main Street was assigned to Barton Myers. His charge was to provide two theaters, a 900-seat intermediate theater (now called the Newmark Theatre) and a 360-seat flexible showcase theater (now the Dolores Winningstad Theatre), and associated office, ticketing, and related support spaces.

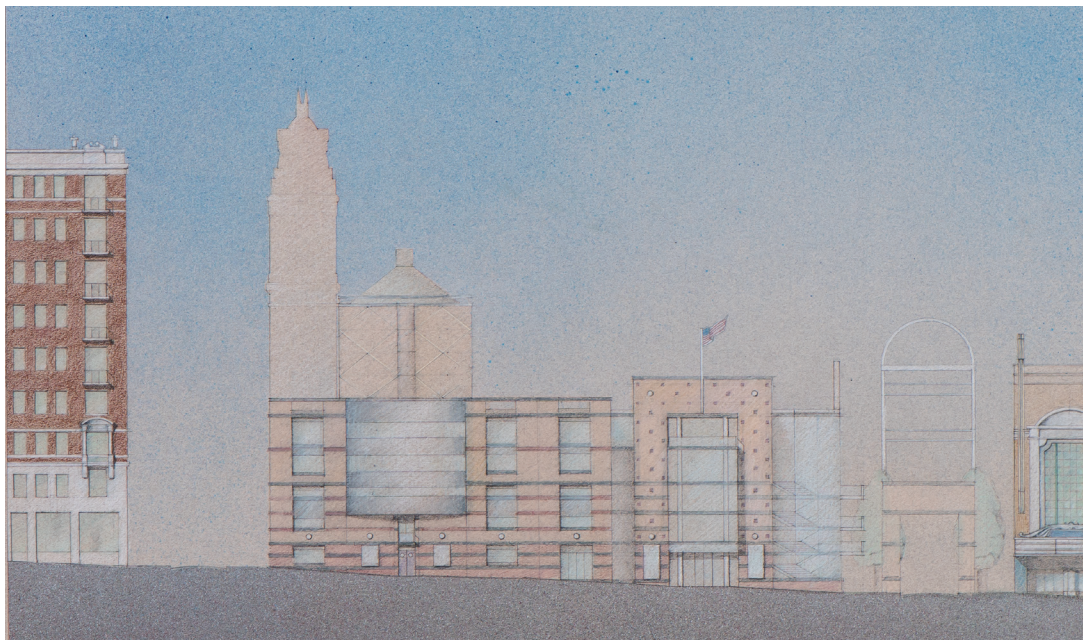
With a somewhat better budget, Myers's work in Portland is more assured while employing some similar design elements to those seen in the Edmonton project, in particular, what was becoming a signature move, a lobby that served multiple venues. The lobby at Portland, topped by an art glass dome by artist James Carpenter, glorified the vertical in a truly festive way, providing a public space that supports the thrill of seeing and being seen. The lobby experience in Portland continues Myers's commitment to civic inclusion by opening out to the block of Main Street, directly in front of the theaters, which was designed so that it could be closed off, acting as an extension of the activities of the program on both sides. Monumental pylons on the Broadway end of the block announce this possibility. A suspended glass canopy over the specially designed paving on Main Street, demarcating the extent of the outdoor lobby, was designed as part of the project but unfortunately has not been built.



V–7
Portland Center for the Performing Arts: Park and Broadway elevations; renderings by John Shnier

Portland was the first project that Myers worked on with Theatre Projects, the consulting firm with which he would work on all of his subsequent theaters except New Jersey. The elegant Edwardian style 900-seat Newmark Theatre at Portland is crowned with a domed chandelier, reminiscent of the lobby's glass dome. Side balconies with two levels of boxes allow all the seats to be close to the stage. This multiple balcony approach is one he uses in all of his proscenium theaters. Larger and richer in form, texture, and decoration, the Newmark Theatre is clearly an evolution from the proscenium theater in Edmonton. Similarly, the courtyard Winningstad Theatre extends the approach taken at Edmonton's flexible hall but is like Newmark, larger and more elaborate than its antecedent.



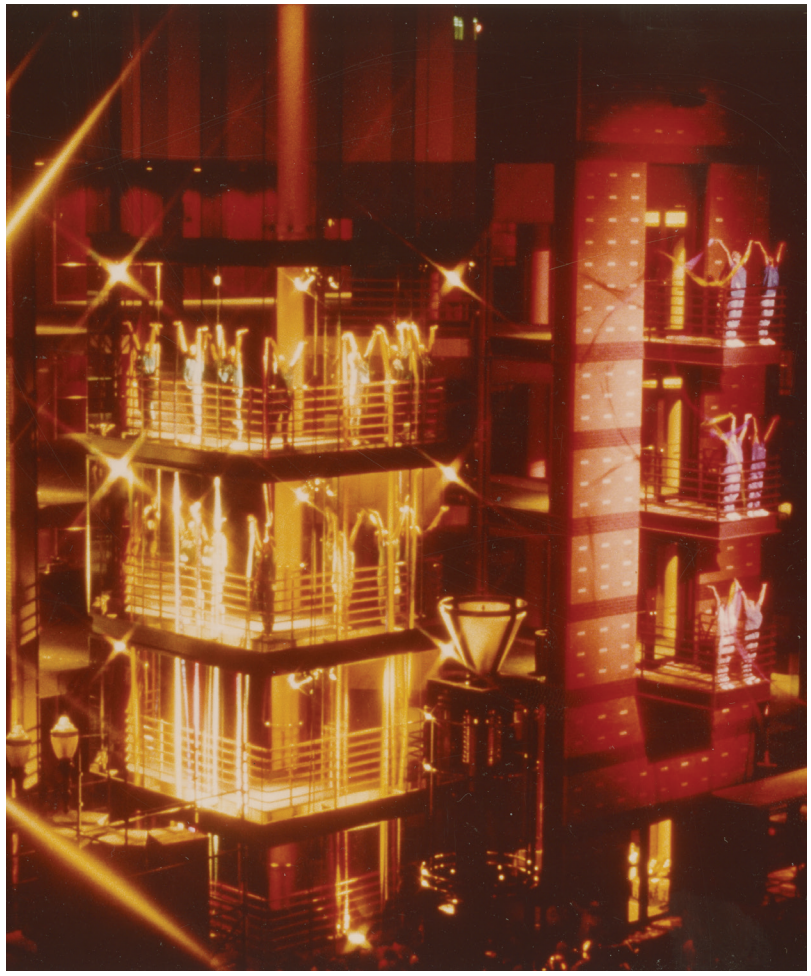


V–8
Portland Center for the Performing Arts: exterior view at the entrance to Main Street court between the new (shown) and old theaters

V–9
Portland Center for the Performing Arts: exterior view on opening night

V–10
Portland Center for the Performing Arts: lobby dome with glass sculpture by Jamie Carpenter



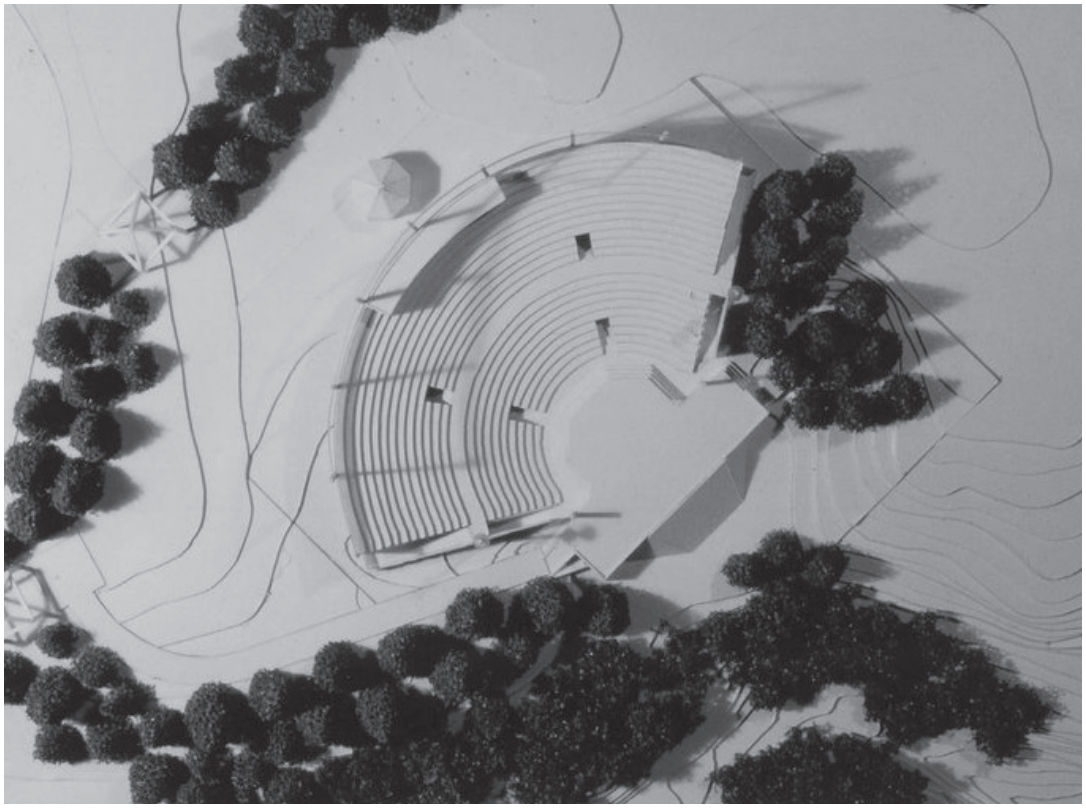


Earl Bales Park, Outdoor Theatre

Ancient Greek theaters were typically built into existing hillsides, making logical use of the mountainous terrain. The Romans adopted the form of Greek theaters but often built their theaters in concrete, partially or completely above the natural grade. The 1,500-seat outdoor theater in Earl Bales Park, now called the Barry Zukerman Amphitheater, follows what is essentially the Roman development of the Greek outdoor theater with the lower portion of the seat form built into a natural hillside. The remaining seats seamlessly extend the lower seat forms into a concrete structure that forms an enclosure for the whole. The area below the structured portion of the seating provides space for the dressing rooms, audio amplification, lighting booth, ticketing, restrooms and the like. Paying homage to the spirit of ancient Greek theaters, Myers blends his design into the natural landscape, creating a surrounding semi-circular grove, and providing a ceremonial path leading naturally to the proper entry sequence. It is instructive to see what he does not do. He does not emphasize the construction, i.e., the new artifact within the landscaped environment. Rather he blends the new elements in harmony with the natural context. He makes a place in the park that is at once its own place and clearly a part of the park. The design problem in architecture often presents itself as a series of choices.

...





V–11
Earl Bales Outdoor Theatre, Toronto, Ontario: exterior view of amphitheater, now called the Barry Zuckerman Amphitheatre, 1988; Barton Myers Associates

V–12
Earl Bales Outdoor Theatre: model

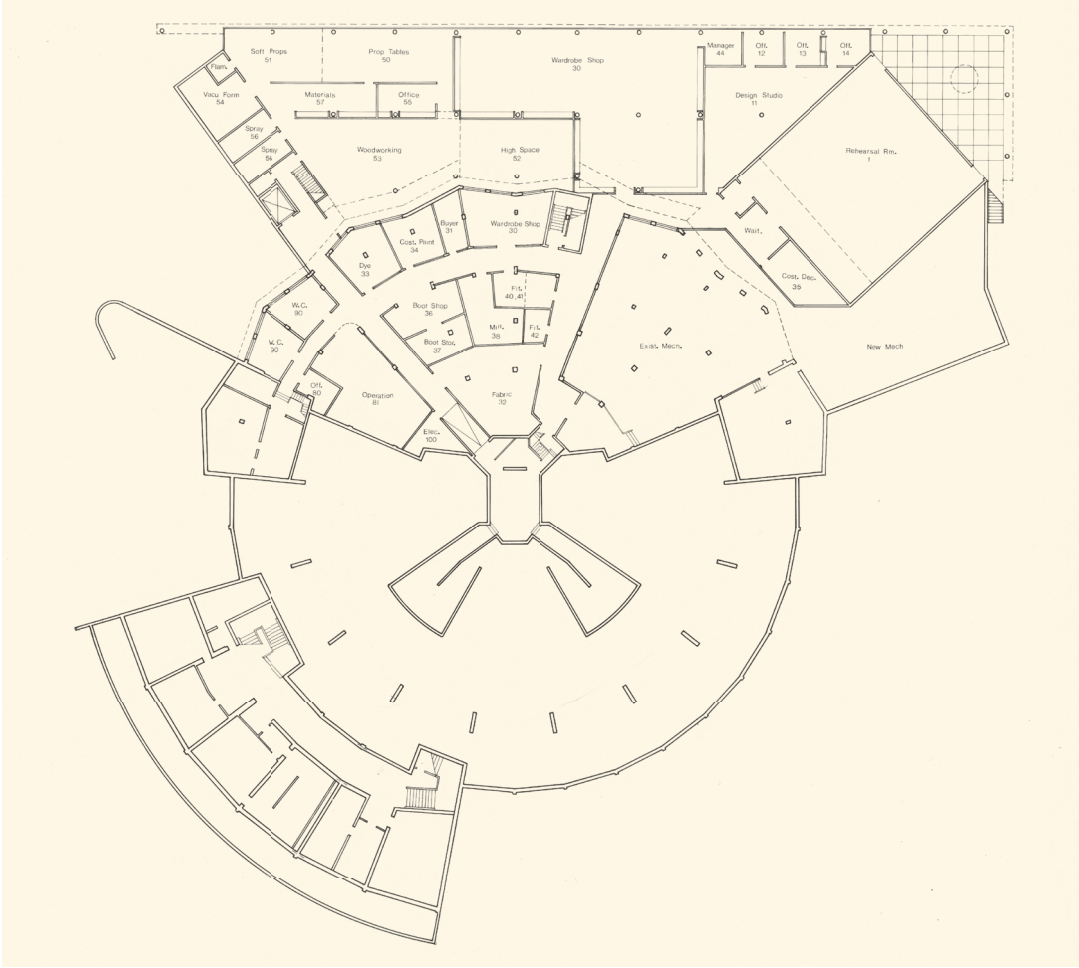


V–13
Earl Bales Outdoor Theatre: view of amphitheater seating



V–14
Earl Bales Outdoor Theatre: exterior showing Myers's expansion for back of house facilities

V–15
Straford Festival Theatre expansion, Stratford, Ontario: plan showing existing auditorium and Myers's addition for back of the house facilities (at top of drawing), 1985; Barton Myers Associates



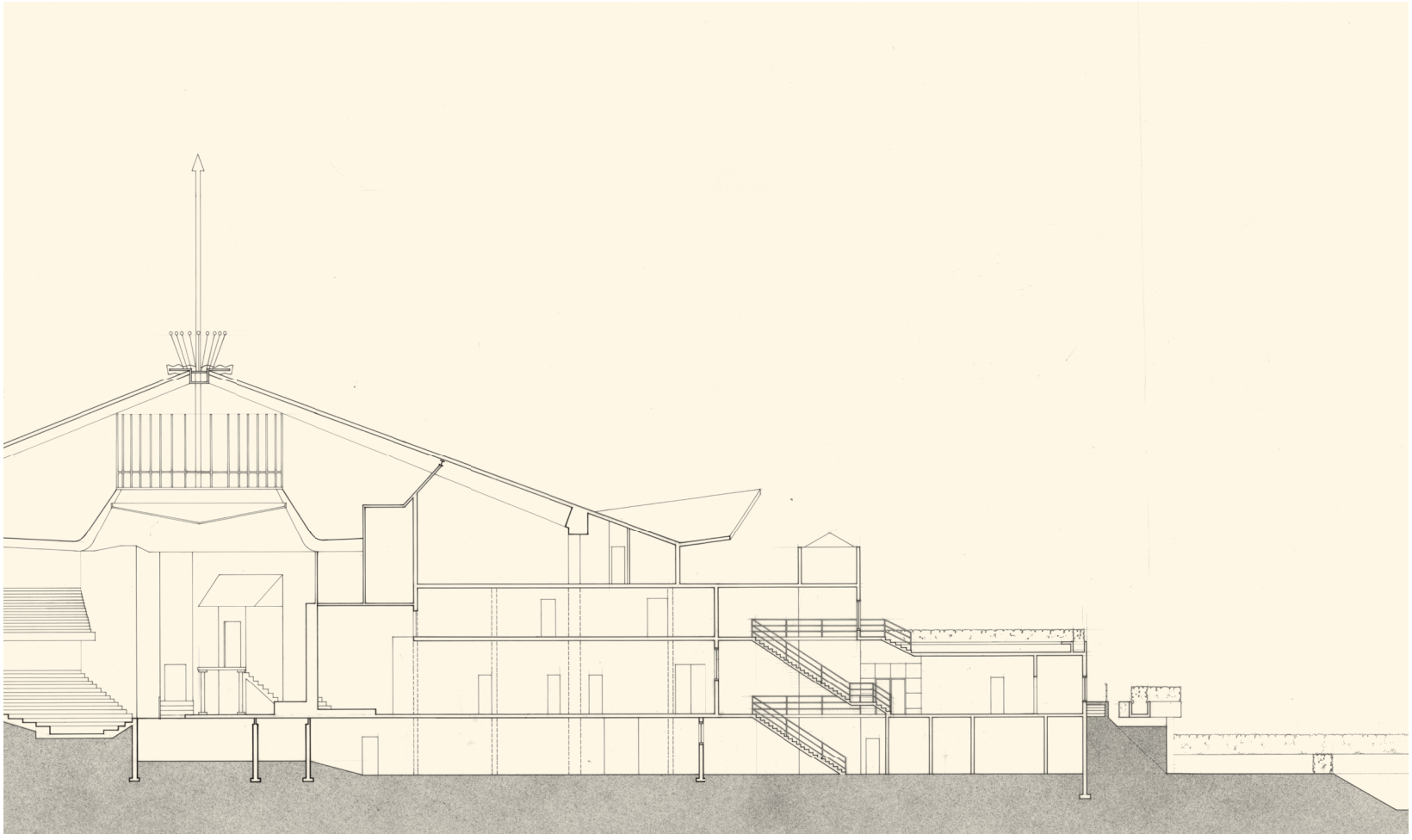
The program of Barton Myers's project for the Stratford Festival Theatre in Stratford, Ontario was to consolidate and expand the back of the house facilities for this storied festival theater. Originally covered by a tent with seat forms built into the hillside, this summer Shakespearian venue had in the mid-1950s been enfolded into a permanent structure that directly referenced the former tent. In late 1983 Myers was commissioned to add to the now iconic Festival Theater in order to consolidate, expand, and modernize the company's widely dispersed support facilities.

Although this is not one of his major theater projects, consider the choices Myers made when carrying out the brief on this modest job. He consistently chose to enhance the sense of place, the specific ethos of this institution, and subordinated any expression of his new work to the image set by architect Robert Fairfield's 1956 design of the Festival Theatre. The extensive new back stage areas are worked into the slope of the surrounding hillside so that they read very much as a base on which the theater itself rises with its distinctive tent-like shape. The roof of Myers's expansion provides a gracious promenade terrace for theater patrons that overlooks the adjacent park. This respect for the continuity of the past informs Myers's choices not only here at Stratford but in all of his urban theaters.

V–16
Stratford Festival Theatre:
section through
existing auditorium and
Myers's low addition

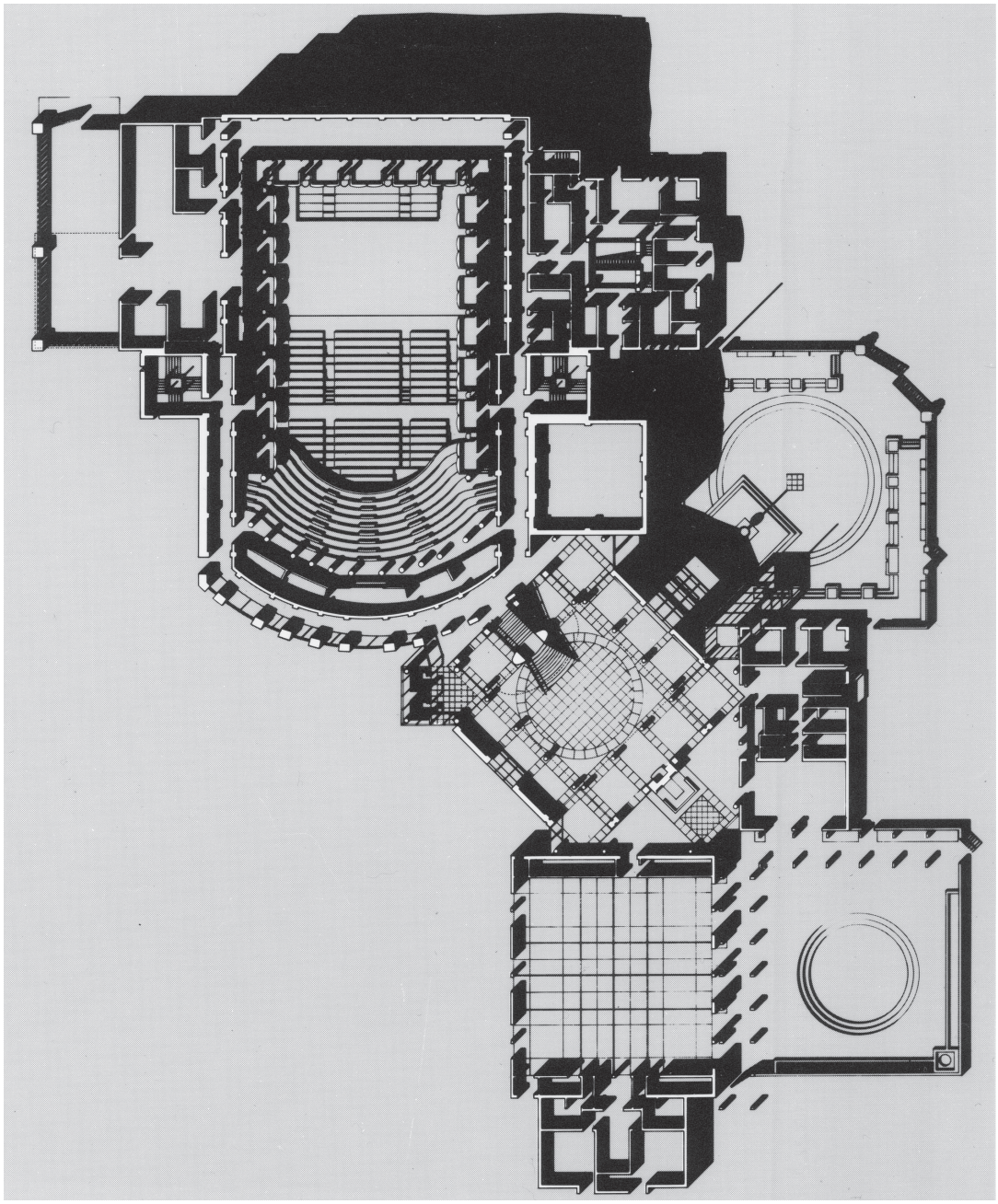
V–17
Stratford Festival Theatre:
evening photograph with
Myers's addition in foreground





Cerritos Center for the Performing Arts

V–18
Cerritos Center for the Performing Arts, Cerritos, California, 1993–1997; Barton Myers Associates

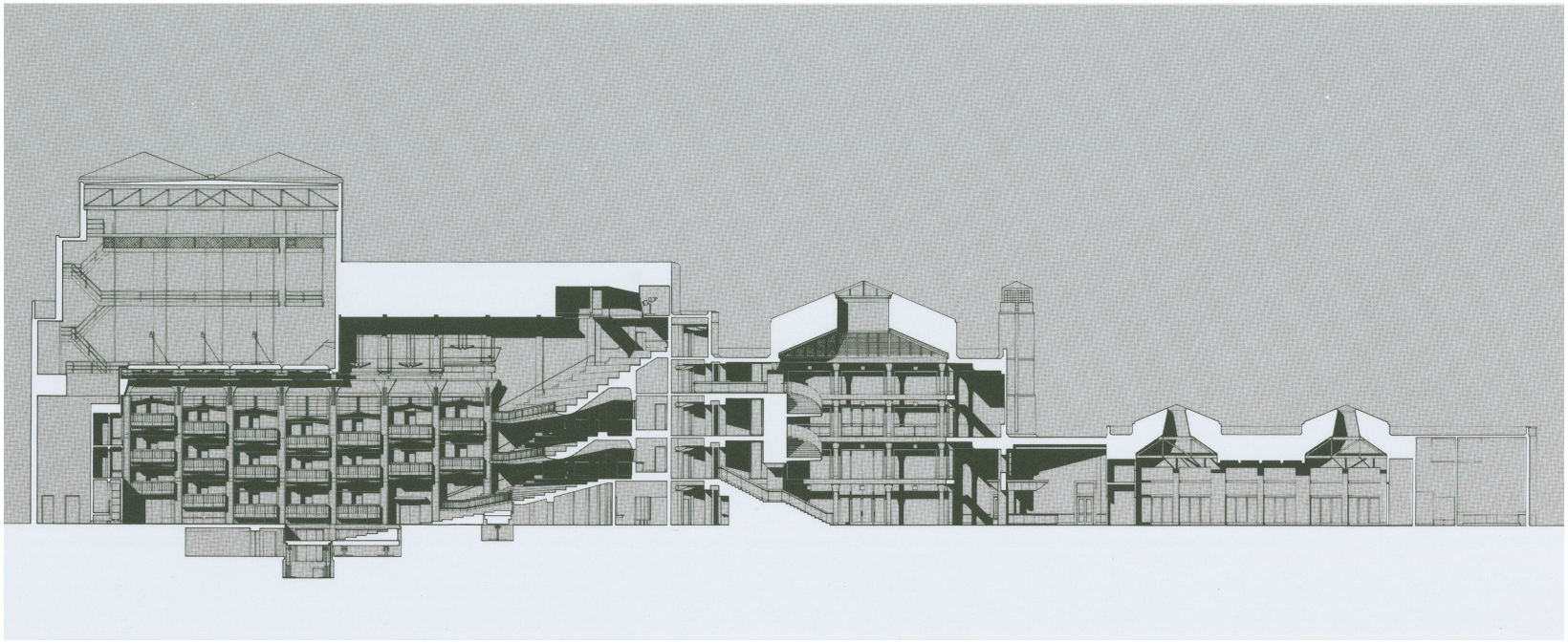


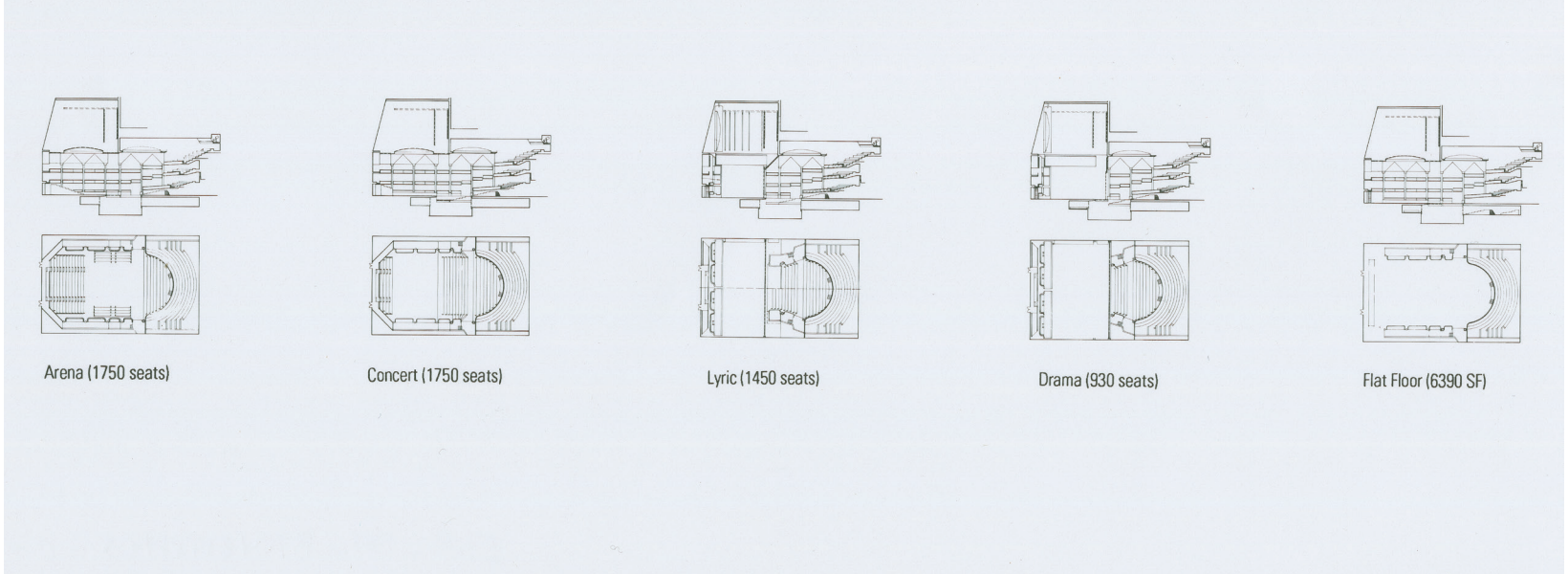
Prior to the passage of California's infamous Proposition 13 and related regressive taxation legislation of the late 1970s and early 1980s, Cerritos had been a typical California sprawl suburban town. During the tax reform era, the Cerritos city leaders were among the first to realize the implications of the new regulations and moved quickly to encourage the kinds of tax-generating activities that would keep income flowing to the civic coffers, such as shopping centers and the well-known, strikingly successful Cerritos Auto Mall.[2] These choices have allowed the City of Cerritos to pursue an active path in city building including the construction of a civic arts center, while developing an urban expression that has distinct characteristics of the classic American suburb with a new kind of downtown that is essentially a civic manifestation of the shopping mall. The site for the theater complex is in the middle of this suburban core, at the edge of a shopping center parking lot and across a divided highway, Bloomfield Avenue, from the Cerritos Civic Center.

Myers's consistent commitment to a civic urbanity is clearly expressed in this new and different context. Regional highways provide the scale for the structure of the Cerritos site, fronted by the amorphous foreground of an enormous parking lot with a hotel plunked down in its center. His response to these site constraints was to fashion this project into a village of building elements and related plazas and landscape that reach out to both the civic center and the shopping center. As a total mass, these manifested parts seen together provide an architectural whole sufficient to establish its proper place in the overall scale of highway and shopping center. Upon approach, the pedestrian-scaled building components articulate

V–19
Cerritos Center for the Performing Arts: section through multi-purpose theater, lobby and conference center

V–20
Cerritos Center for the Performing Arts: section and plan for various theater configurations





V–21
Cerritos Center for the Performing Arts: moving side stage tower to reconfigure theater



V–22
Cerritos Center for the Performing Arts: exterior view of tile designs in collaboration with April Greiman



the functions and aide comprehension of the new vastly improved neighborhood for the existing hotel, shopping and civic centers.

There are two primary venues within the Center. A remarkably flexible performance space—the apotheosis of the multi-purpose theater—that can morph into five different seating-floor-wall configurations provides excellent performance spaces for audiences of more than 1700 to less than 900. The second venue is a 5100 square foot conference center used extensively for corporate meetings, weddings, and a host of civic events. Myers's belief in the importance of placemaking is illustrated not simply by the building's urban design but also by the care and sophistication with which he designed the actual room experience for each of the flexible hall's configurations, each iteration given its own architecturally satisfying coherence.

▪ ▪ ▪



V–23
New Jersey Performing Arts Center, Newark, New Jersey: aerial view of exterior before a performance, 1997; Barton Myers Associates, Wilson Woodridge Architects



V–24
New Jersey Performing Arts Center; section through civic plaza, public lobby and Prudential Hall, ca. 1990



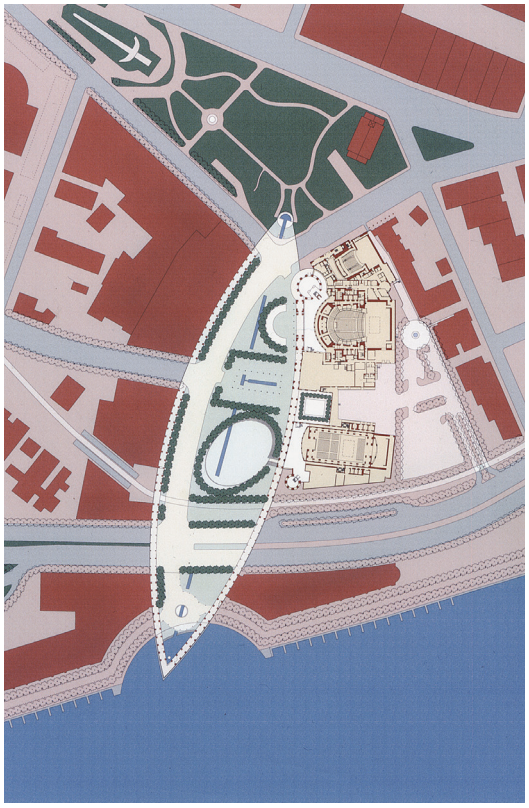
A basic consideration in all architectural design is to find the proper relationship between the building form as a whole and the articulation of its component parts. New Jersey Performing Arts Center (NJPAC) reaches a dynamic balance at all scales between the parts and whole, dramatically defining this civic arts district within the City of Newark with its adjacent plaza, park, and riverfront. More restrained with simpler, more constrained massing than the village of buildings at Cerritos, NJPAC is more articulated than the earlier Citadel and Portland designs. Like these earlier projects, however, NJPAC is an urban beacon that engages the city. The complex relates directly to a civic plaza into which the activities of the Center extend, successfully bringing new life to a troubled downtown.

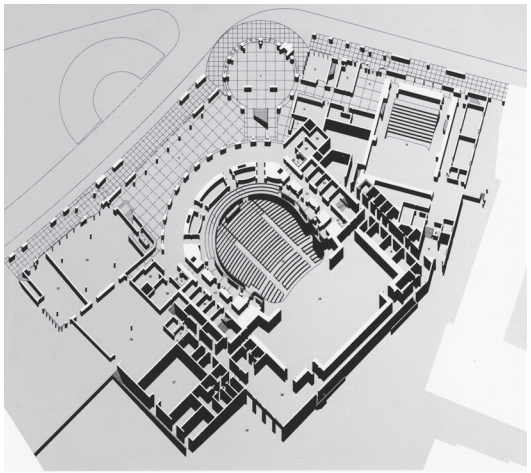
Once again, an impressive public lobby coordinates entrance access to all the venues, in this case the 2700-seat Prudential Hall, the 500-seat workshop-style Victoria Theater, a public restaurant, and conference facilities. The central cylindrical entrance tower organizes the entire access and sequence, acting as a way finding marker for those approaching the theater complex and effortlessly redirecting the patrons along their proper paths within. Myers's tower is reminiscent of similar devices in Baroque churches such as Santa Maria della Salute, Venice, where the domed octagonal central rotunda disperses visitors to each of the six surrounding chapels and toward the altar.[3] Edwin Luytens' 1903 Papillon Hall with its entry sequence of the circular Basin Court similarly adjusts the directional flow to cloak room, entry hall and to servants' entrance.[4] Myers knows his history.

Immediately upon entering NJPAC, Myers's commitment to architectural craftsmanship can be seen in the exquisite detailing of the structural truss system spanning the lobby, as well as in all the other visual and tactile elements such as railings, hardware, signage, and paneling. This emphasis on craftsmanship continues into the elegant Prudential Hall which is crowned with a dome and art glass sphere chandelier, the work of artist James Carpenter. The many layered components making up Prudential Hall produce a rich and coherent room, reinforcing one's sense of being in a special and particular place. The NJPAC lobby experience is dynamic and festive, a great place to see and be seen.

V–25
New Jersey Performing Arts Center; site proposal including context

V–26
New Jersey Performing Arts Center: site plan





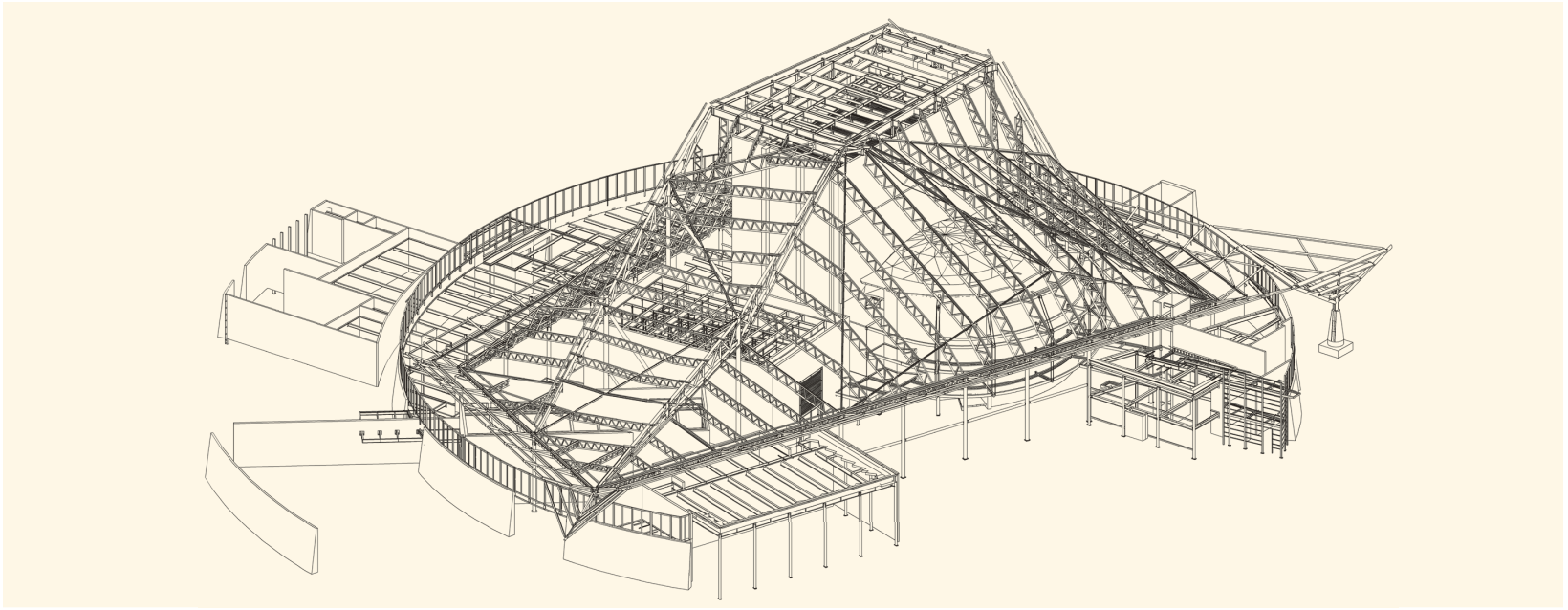
V–27
New Jersey Performing Arts Center; exterior detail of the steel and glass bridge



V–28
New Jersey Performing Arts Center: interior of Prudential Hall with chandelier by James Carpenter



V–29
Tempe Center for the Arts, Tempe, Arizona: steel roof skeleton, 2007; Barton Myers Associates, Architekton



Like Beethoven's eighth symphony, nestled modestly between the monumental seventh and ninth symphonies, Myers's Tempe Center for the Arts nestles not just chronologically between the major statements of NJPAC and the Dr. Phillips Center for the Performing Arts in Orlando, but also conceptually between those intense urban statements. Unlike most of Myers's other theater projects, the site for this building is separated from the urban fabric of the city, although less than a mile from Tempe City Hall, in parkland adjacent to Tempe Town Lake, a man-made lake created by damming the Salt River. The site is further separated from the urban grid by Rio Salado Parkway, a regional highway.

The performance component of the program is also smaller than all his other major theater projects. The building includes a 600-seat proscenium theater and a 200-seat studio theater. Importantly, the program also includes an art gallery, a community room, and a flexible lobby complex. The technical challenges of the theaters were exacerbated by the location of the principal flight path directly overhead, originating from the very active Phoenix Sky Harbor Airport two miles away. This condition of the site put extreme pressure on the design for noise isolation and also brought with it unusually strict fire marshal requirements generated by the Federal Aviation Administration.

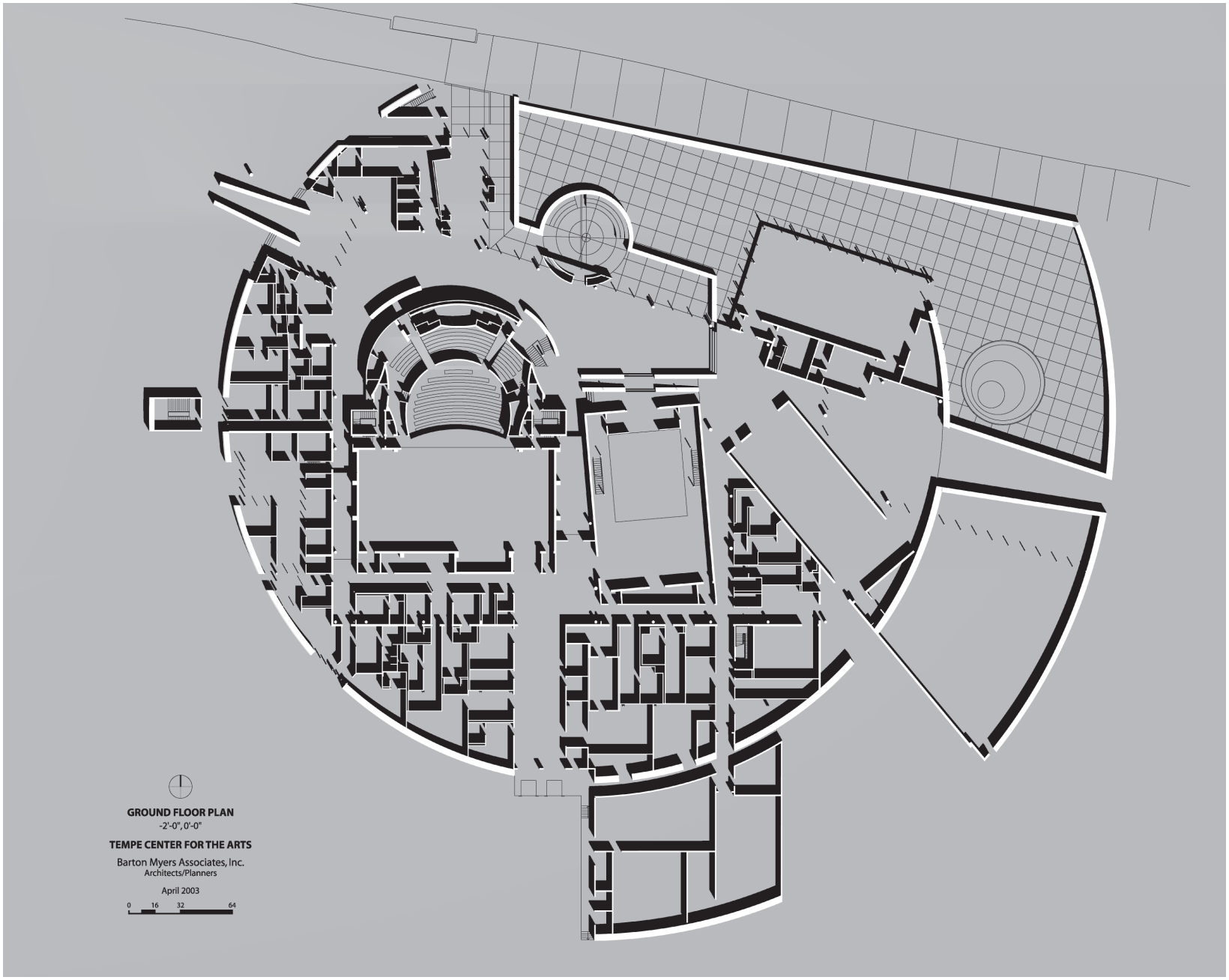
At Tempe Center for the Arts the natural environment was the primary contextual influence as it was for Myers's outdoor theater in Earl Bales Park, rather than the civic life that influenced his downtown projects. Like the amphitheater in Earl Bales Park, this project takes a circular form. The outer concrete walls, topped with a copper band, and soaring roof form together create a primary shell in which the individual programmatic components are arranged. The image-defining roof structure envelops the theater's fly space in a shape that references the mountains to the north and northwest and gives a crisp silhouette against the intense blue of the desert sky.

It also shields the performance spaces from the aircraft noise and provides insulation against temperature extremes of the desert. The concrete walls are solid and relatively closed to the path of the insistent desert sun. Glass walls open the building to the north, giving dramatic views across Tempe Town Lake and to the mountain beyond.

The lobby, which runs along the northern portion of the enclosed space, from the west entrance at

V–30
Tempe Center for the Arts:
ground floor plan

V–31
Tempe Center for the Arts:
exterior view from the lake



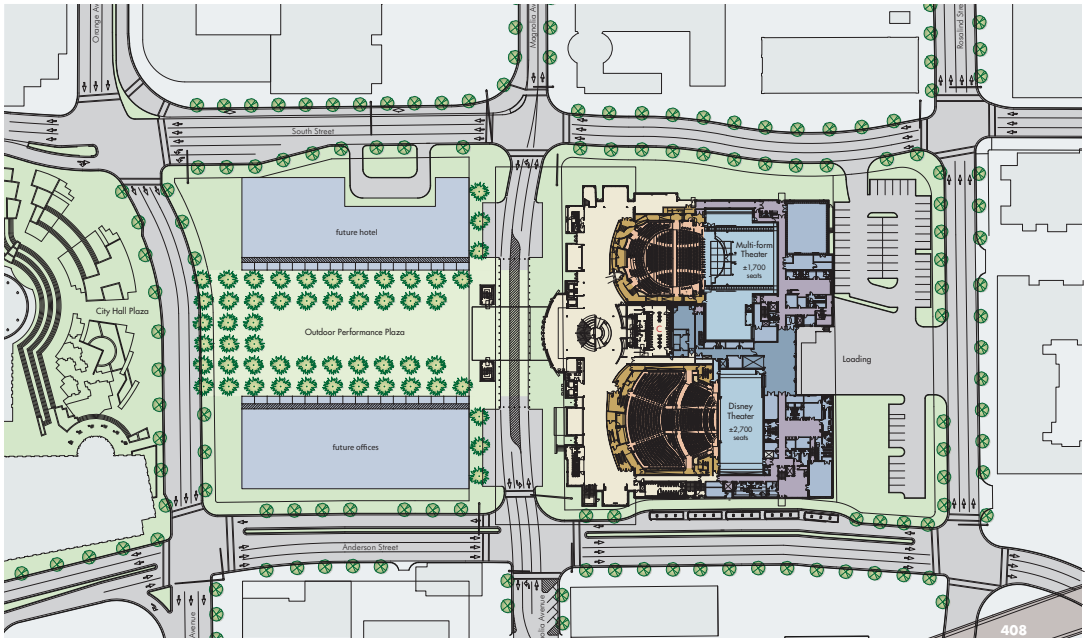


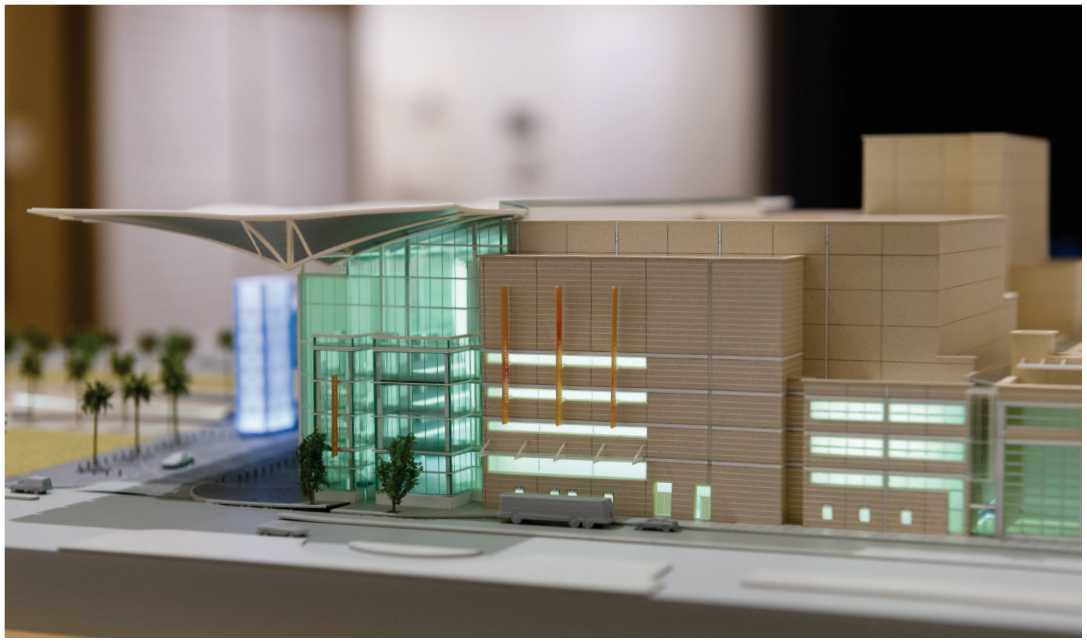


V–32
Dr. Phillips Center for the Performing Arts, Orlando, Florida: site plan with Orlando City Hall at facing end of plaza, 2014; Barton Myers Associates, HKS Architects, Inc.

V–33
Dr. Phillips Center for the Performing Arts: model with Performing Arts School elevation on Anderson Street

the parking lot past all the programmed functional spaces, continues uninterrupted to the east entrance, and reaches out towards the landscaped park beyond. The massive triple-glazed north wall of the lobby affords views of the 300-foot long reflecting pool and Tempe Town Lake, emphatically recognizing the symbolic importance of water in the desert. The lobby space feels much like an outdoor public street or square with the two theaters, the community room and art gallery all presenting architecturally distinct facades on to this space. While the lobby is noticeably animated, the interior development of each theater is more restrained than NJPAC or Portland. In the larger theater, the balcony forms are continuous curves rather than the articulated side boxes typical of the earlier designs. The crowning structural dome, while intricate, is a centered and still circular form. Similarly, the other major spaces are clearly defined, crisp, clean, and playing against the activity and variety in shape, texture, and color of the elements of the 'public street'—the lobby. Tempe Center for the Arts becomes an arts village, its own lively community.





...

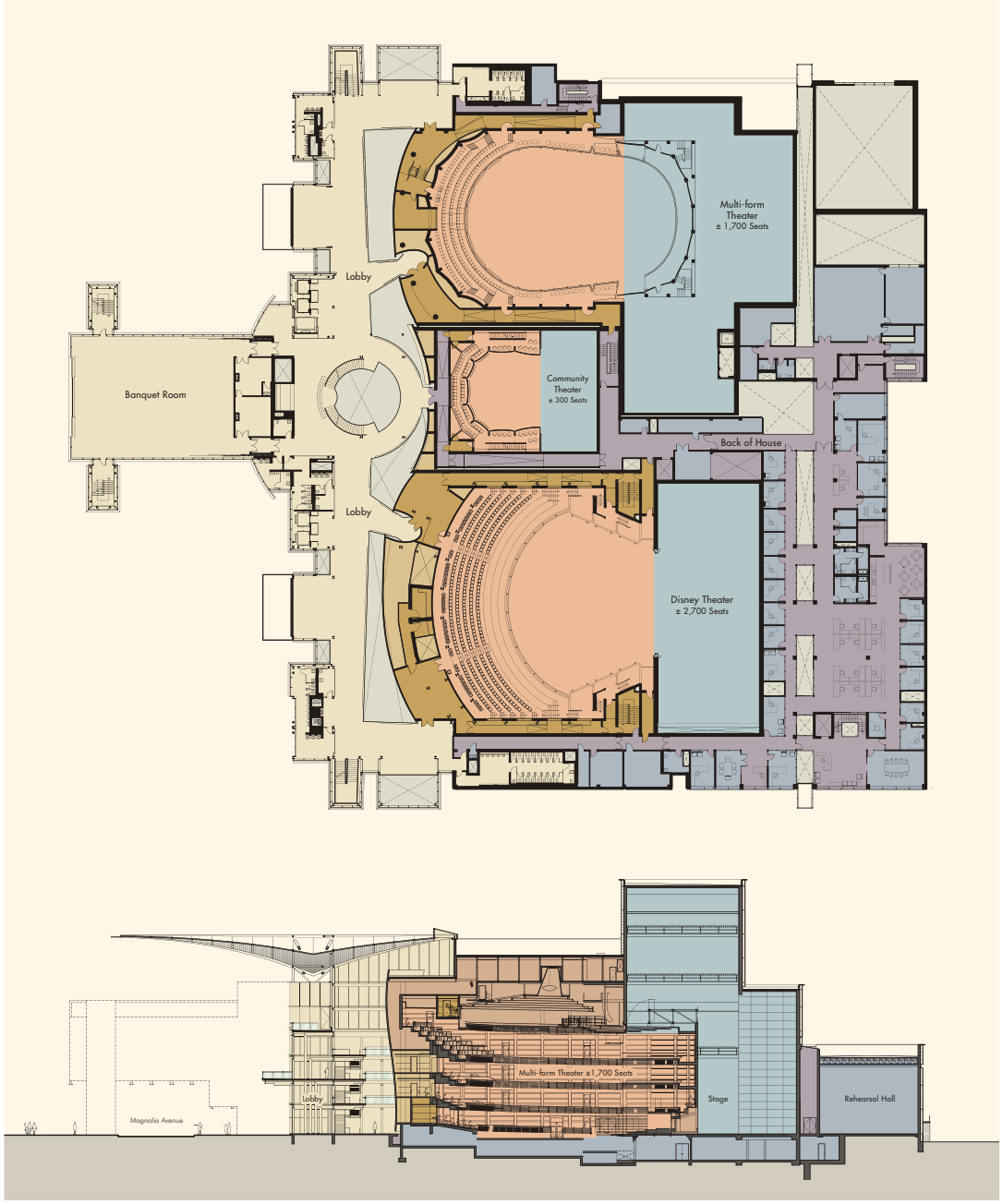
Myers's design for Orlando, Florida is not yet completed, therefore, judgments about the project must be provisional. Even without the tactile reality of a finished project, however, there are useful observations to be made about Myers's latest theater design. It appears that Dr. Phillips Center for the Performing Arts, with the completion of phase II anticipated in 2019, will crown Myers's career with his largest, most complex performing arts design. The project site includes two whole contiguous city blocks in downtown Orlando. The north-south running Magnolia Avenue bisects the

V–34
Dr. Phillips Center for the Performing Arts: plan with the new Disney Theater and the future multi-form theater with secton below

site with the buildings of the Center to the east. Myers created a new public plaza and outdoor performance space, named the CNL Arts Plaza, to the west, stretching from the front of the Dr. Phillips Center at Magnolia Avenue through to Orange Avenue, connecting the Center into the plaza in front of Orlando City Hall.

The key program components of Phase I, which opened in 2014, are the 2700-seat multipurpose Walt Disney Theater, the 300-seat Alexis & Jim Pugh community theater, a grand coordinating lobby along the west front, the DeVos Family Room that spans Magnolia Street, and—facing south onto Anderson Street—the School for the Arts. Completing the northern portion of the project, Phase II, scheduled to start construction soon after the opening of Phase I, will comprise a flexible 1700-seat acoustical hall designed for orchestra and ballet and a rehearsal hall serving the whole complex. The project was split into two phases when financial support slowed during the recent economic downturn; the enabling legislation required all funds to be in hand (not just pledged or anticipated) before construction contracts could be let.[5]

Delays in funding and attendant political wrangling apparently caused changes in the project's client structure and consequently, after all the design had been completed, Barton Myers Associates was released from the construction project team. How this will affect the final building construction remains to be seen. In theory all the design is in the design documents. In practice there are many choices made during construction that can impact the final building. This change brings with it the fear that, unlike NJPAC, a project wherein a sophisticated client actively supported the architect's







design intent, Dr. Phillips may have a difficult time realizing the highest level of craftsmanship. Nevertheless, the urbanistic qualities of the project, as well as the technical functioning of the venues, will no doubt be carried through as expected.

As an architectural form, Orlando is the most compact of Myers's urban center theater projects. Here he arrives at a tighter balance between the statement of the whole form and the indication of the parts, while clearly but subtly differentiating the individual components within the overall mass of the building. Like all his urban theaters, Dr. Phillips Center's form comes right down to the sidewalk, defining the urban space while opening directly off that public sidewalk, unlike, for example, the excluding separation of New York's Lincoln Center or Los Angeles' Music Center. Further emphasizing this sense of civic inclusion, a hallmark of Myers's theater work from Edmonton forward, the design enfolds Magnolia Avenue into the composition. Crowning the Center's principal face, the west façade that fronts on Magnolia and the Arts Plaza, a great cantilevered canopy arches over the sidewalk entrance and the street itself, providing shelter, marking the entrance, and indicating something of the coordinated wholeness of the Performing Arts Center.

Because Orlando is still under construction, its effectiveness as architecture, performance space, and urban catalyst cannot actually be observed. However, Myers's previous projects can be and they have been consistently successful. The Citadel Theater continues to blossom: empty lots surrounding the theater have been developed bringing additional life to the Churchill Square district of Edmonton. The theater's success has prompted an addition. The Portland theaters prove their success by consistently producing outstanding revenues. Newmark Theater, according to the February 2014 issue of *Venues Today*, a leading publication in the industry, was listed number sixteen in the world for revenue in the under 2000–seat venues. Personal experience has demonstrated to this visitor that both the Cerritos and the Tempe projects, even with their semi-suburban siting, are each engaging, even inspiring, both as architecture and as an audience experience. And according to social media, they are popular places to get married, suggesting the breadth of their appeal to many segments of the community. NJPAC over the fifteen years it has been open has uniformly received praise for its architecture, urban design, and performance space quality. Related development in the area has restarted after being delayed by the 2009–11 economic downturn. Lawrence Goldman, founding NJPAC CEO and then CEO of the NJPAC development company, recently wrote: "Barton did not a good, but a spectacular job on NJPAC. He gave New Jersey and the region an amazing gift, and this is a widely-held view."[6]

▪ ▪ ▪

The theater projects designed by Barton Myers have been consistently successful as theaters, inspiring as architecture, welcoming as social gathering centers, and exemplars of informed urban design. Myers's human-centered architecture evokes memory, function, culture and the making of places, not just spaces. His humanistic theater work comes out of a coherent tradition of architecture and urbanism worthy of appreciation and emulation.

V–35
Dr. Phillips Center for the Performing Arts: interior of Disney Theater

V–36
Dr. Phillips Center for the Performing Arts: exterior under the canopy at night

V–37
Dr. Phillips Center for the Performing Arts: Magnolia Avenue main entry



Biographies

Lauren Bricker is professor of architecture at California State Polytechnic University, Pomona and Director of the College of Environmental Design Archives-Special Collections. She is the author of *The Mediterranean House in America* (Abrams, 2008), and co-author of *Steel and Shade: The Architecture of Donald Wexler* (Palm Springs Museum of Art, 2011). Dr. Bricker was co-curator of "Technology and Environment: the Southern California Postwar House," 2013. Her forthcoming book is titled *Designing the Modern American House.* She recently co-curated the exhibit "Francis Dean: The Art of Modern American Landscape Architecture" (2017).

Jocelyn Gibbs is an archivist and architectural historian and was the curator of the Architecture and Design Collection at the UCSB Art, Design & Architecture Museum (University of California, Santa Barbara) from 2010 through 2018. She co-edited *Carefree California: Cliff May and the Romance of the Ranch Hous*e (Rizzoli, 2012) and curated the accompanying exhibition for the UCSB AD&A Museum. She also curated "Irving Gill: Simplicity and Reform" (2016), "Art of Illusion: The Carlos Diniz Archive" (2016), and "Outside In: The Architecture of Smith and Williams," for which she edited the catalog (Getty Publications, 2014). Prior to her work at the UCSB AD&A Museum, Jocelyn was at the Canadian Centre for Architecture, Montreal and at the Getty Research Institute, Los Angeles.

Luis Hoyos is an architect specializing in building adaptation and professor in the Department of Architecture at California State Polytechnic University, Pomona where he teaches historic preservation and urban design, and co-coordinates the Master of Architecture Concentration in Historic Preservation. He is a member of the Landmarks Committee of the National Park System Advisory Board and national co-chair of the NPS American Latino Heritage Theme Study. Hoyos is a member of the Board of Trustees of the National Trust for Historic Preservation and a former member and Chair of the State Historic Resources Commission.

Kris Miller Fisher curated the exhibition "Barton Myers: Works of Architecture and Urbanism," which opened in 2014 at the UCSB Art, Design & Architecture Museum (University of California, Santa Barbara) and traveled in a reduced form to the University of Pennsylvania. She conceptualized and coordinated the essays and design of the catalogue. Kris has also been a curator for special projects at the Museum and she has designed several exhibitions, including "Outside In: The Architecture of Smith and Williams" and "Irving J. Gill: Simplicity and Reform." Kris is an architect and urban designer and has held appointed and elected political positions.

Natalie Shivers is the Associate University Architect for Planning at Princeton University. She has also worked as a planner and architect at UCLA, 20th Century Fox, Paramount Pictures, and the National Trust for Historic Preservation. Shivers has served as an exhibition and catalog text editor for several architectural exhibitions, including ones about the work of Norman Bel Geddes, Eero Saarinen, and Charles and Rae Eames,. She is also the co-author of *L.A.'s Early Moderns: Art, Architecture, Photography* (Balcony Press, 2003).

Howard Shubert is an independent architectural historian and appraiser of architectural drawings and archives. From 1985 to 2011 he was Curator of Drawings and Archives at the Canadian Centre for Architecture in Montreal. His articles have appeared in *Architecture and Ideas, ARQ, Casabella, Domus, The Journal of Canadian Art History, RACAR,* and the *SSAC Journal.* His book, *Architecture on Ice: A History of the Hockey Arena,* published in 2016 by McGill-Queen's University Press, won the The Melva J. Dwyer Award from the Art Libraries Society of North America (ARLIS/NA), and the Paul Kitchen Award from the Society for International Hockey Research (SIHR).

Charles Warner Oakley, FAIA, is presently Principal Emeritus at Ehrlich Architects. After graduating from Dartmouth College, he received his M.Arch from the University of Pennsylvania. He has worked for I.M. Pei and Partners and John Carl Warnecke & Associates. Between 1985 and 2000 Oakley was Campus Architect for UCLA. His design work has focused on campus and urban design and he has lectured on the history and design of the American college campus.

Selected Projects

D&M
A. J. Diamond and Barton Myers

BMA
Barton Myers Associates

1966

George House Addition
designed by Barton Myers
Norfolk, Virginia, USA

1967

Stelco Catalog Housing prototypes D&M
Hamilton, Ontario, Canada
Published study

1968

York Square D&M
York Avenue and Avenue Road
Toronto, Ontario, Canada

Vidal Sassoon Salon D&M
37 Avenue Road
Toronto, Ontario, Canada

Ontario Medical Association Building (Now the Chinese Consulate) D&M
240 St. George Street
Toronto, Ontario, Canada

University of Alberta Long Range Plan D&M 1968–75 and BMA 1975–78
Edmonton, Alberta, Canada

1969

Alcan Corporate Office Interiors D&M
Toronto, Ontario, Canada

University of Alberta Housing Union Building (HUB) D&M
in association with R.L. Wilkin 1969–70
Edmonton, Alberta, Canada

Blade House D&M
Virginia Beach, Virginia, USA
Unbuilt

Schwartz House D&M
Virginia Beach, Virginia, USA
Unbuilt

Steel Equipment Office Remodel D&M
Toronto, Ontario, Canada

1970

322 King Street West Renovation D&M
322 King Street
Toronto, Ontario, Canada

Myers Residence D&M
designed by Barton Myers
19 Berryman Street
Toronto, Ontario, Canada

1971

DOFASCO Prefab Steel Houses D&M
Hamilton, Ontario, Canada
Built by workers at British Steel and Dominion Foundries (DOFASCO), based on D & M Stelco Catalog Housing prototypes

The Toronto Sun Offices D&M
333 King Street East
Toronto, Ontario, Canada

CTV Infill Housing Study D&M
Toronto, Ontario, Canada

1972

Kew Beach Development D&M
Toronto, Ontario, Canada

Wolf House D&M
designed by Barton Myers
51 Roxborough Drive
Toronto, Ontario, Canada

Hydro Block Housing D&M
Henry Street between
Cecil Street & Baldwin Street
Toronto, Ontario, Canada

Bronte Planning Study D&M
Bronte, Ontario, Canada

University of Maryland at Baltimore County (UMBC) Student Union D&M
Baltimore, Maryland, USA

La Cantinetta Restaurant Interiors D&M
Toronto, Ontario, Canada

Innis College Housing Study D&M
2 Sussex Avenue
Toronto, Ontario, Canada

1973

Dundas-Sherbourne Infill Housing D&M
241–285 Sherbourne Street
Toronto, Ontario, Canada

Apogee Infill Housing D&M
Yorkville, Toronto, Ontario, Canada
Unbuilt

Durand Neighbourhood Study D&M
Hamilton, Ontario, Canada

Citadel Theatre D&M
in association with
R.L. Wilkin, Architect
9828 101A Avenue NW.
Edmonton, Alberta, Canada

1974

Union Station Planning Study D&M
65 Front Street West
Toronto, Ontario, Canada

Pickle Lake New Town Plan D&M
Pickle Lake, Ontario, Canada

Rideau Centre D&M
50 Rideau Street
Ottawa, Ontario, Canada
Unbuilt

Eaton Centre D&M
220 Yonge Street
Toronto, Ontario, Canada
Competition

1975

9–11 Hazelton Avenue Townhouses BMA
Toronto, Ontario, Canada

Lincoln Park Development Plan BMA
Calgary, Alberta, Canada

Canadian National Railroad, Regina, Planning
Regina, Saskatchewan, Canada
Competetion

1976

Canadian Pacific Express Building Renovation/Expansion BMA
Toronto, Ontario, Canada
Unbuilt

Jones Public Library Renovation BMA
118 Jones Avenue
Toronto, Ontario, Canada

1977

Smith/Hamilton House BMA
Newcastle, Ontario, Canada
Unbuilt

Monticello Arcade BMA
Norfolk, Virginia, USA
Unbuilt

Ghent Square Housing BMA
901 Botecourt Gardens
Norfolk, Virginia, USA

Place Gerrard Condominiums BMA
86 Gerrard Street East
Toronto, Ontario, Canada

Chessie Resources Inc. / Freemason Harbor Plan BMA
Norfolk, Virginia, USA

Yorkville Library BMA
22 Yorkville Ave.
Toronto, Ontario, Canada

Norfolk Downtown Revitalization/ Freemason Harbor Study BMA
Norfolk, Virginia, USA

Kensington Parking BMA
20 St. Andrew Street
Toronto, Ontario, Canada

1978

Urban Transit Development Corporation Urban Design Study BMA
Toronto Region, Ontario, Canada

Boush Cold Storage BMA
Norfolk, Virginia, USA
Unbuilt

Griffins Cafe Renovation BMA
110 York Street
Toronto, Ontario, Canada

Port Hope Downtown and Harbourfront Plan BMA
Port Hope, Ontario, Canada

Wilcox House BMA
Norfolk, Virginia, USA
Unbuilt

1979

A Grand Avenue BMA with
Maguire Thomas Partners and competition team
Bunker Hill, Los Angeles, California, USA
Competition, Unrealized

Seagram Museum BMA
57 Erb Street
Waterloo, Ontario, Canada

Cambridge Main Street Study BMA
Cambridge, Ontario, Canada

1980

South Waterfront Housing Study BMA
Norfolk, Virginia, USA

Bellair Café BMA
Toronto, Ontario, Canada

Waterloo Downtown Development Study BMA
Waterloo, Ontario, Canada

Canada Mortgage and Housing Corporation Infill Housing Primer BMA
Throughout Canada
Published

DOM Corporate Headquarters BMA
Bruhl, West Germany
Competition

Canadian Centre for Architecture Study BMA
Montreal, Quebec, Canada

The Embankment, Spadina Quay BMA
Toronto, Ontario, Canada
Competition

Los Angeles Central Library Study BMA in association with I. M. Pei & Partners
Los Angeles, California, USA

1981

Kitchener Downtown Study BMA
Kitchener, Ontario, Canada

Telecommunications Museum of Canada Study BMA
Brantford, Ontario, Canada

California Multicultural Center BMA
in association with Urban Innovations Group and Lawrence Halprin
Exposition Park, Los Angeles, California, USA
Unbuilt

California State Mall Study BMA
in association with Urban Innovations Group and Lawrence Halprin
Exposition Park, Los Angeles, California, USA

Hazelton Avenue Townhouses BMA
114 – 118 Hazelton Avenue
Toronto, Ontario, Canada

Unionville Library BMA
15 Library Lane
Markham, Ontario, Canada

Don Watt Corporate Office BMA
Bayview at Queen Street
Toronto, Ontario, Canada

1982

Olympia & York Office and Apartment Towers BMA
Toronto, Ontario, Canada
Competition

Royal Conservatory of Music/ Meridian Hotel Proposal BMA
Toronto, Ontario, Canada

Portland Center for the Performing Arts BMA
in association with BOOR/A and ELS Design Group
1111 SW Broadway Drive
Portland, Oregon, USA

Howard Hughes Center Master Plan/Wang Tower BMA
Los Angeles, California, USA

National Gallery of Canada BMA
380 Sussex Drive
Ottawa, Ontario, Canada
Competition

Dayton's Minneapolis BMA
Minneapolis, Minnesota, USA
Unbuilt

Mississauga City Hall BMA
300 City Centre Drive
Mississauga, Ontario, Canada
Competition

1983

Pasadena Civic Center Development Study BMA
in association with Moore Rubell Yudell and Lawrence Halprin
Pasadena, California, USA

Buffalo Light Rail Transit Planning Study BMA
Buffalo, New York, USA

Stratford Festival Theatre Expansion BMA
55 Queen Street
Stratford, Ontario, Canada

Don Watt House BMA
300 Bayview Avenue
Toronto, Ontario, Canada
Unbuilt

Royal Canadian Airforce Memorial BMA
Ottawa, Ontario, Canada
Competition

Trinity Square
Toronto, Ontario, Canada
Competition

New Orleans Museum of Art BMA
New Orleans, Louisiana
Competition

Carroll Community College Master Plan BMA
Westminster, Maryland, USA

John Street Roundhouse/Railway Interpretive Center Study BMA
Toronto, Ontario, Canada

1984

Avenue McGill College Mixed Use Study BMA in association with Erol Argun, Architect
Montreal, Quebec, Canada

Gottschalk & Ash Office Remodel BMA
35 Bishop Street
Toronto, Ontario, Canada

Canadian Broadcasting Corporation Development/ Design Guidelines BMA
250 Front Street West
Toronto, Ontario, Canada

Hasbro Inc. Showrooms and Offices BMA
32–36 West 23rd Street
New York, NY, USA

Westlake Park Master Plan (Solana) BMA in association with Mitchel/Giurgola, Legorreta Arquitectos, and Peter Walker, Martha Schwartz
Dallas/Fort Worth Metropolitan Area
Dallas, Texas, USA

First Street Properties and Music Center Expansion BMA
in association with Dworsky & Associates Inc.
Los Angeles, California, USA
Unbuilt

1985

26 McAlpine Building BMA
Toronto, Ontario, Canada

Divine One Clothing Boutique BMA
Los Angeles, California, USA

Phoenix Municipal Center BMA
Phoenix, Arizona, USA
Competition, Unbuilt

Arizona State University Fine Arts Buildings BMA
Tempe, Arizona, USA
Competition

1986

Woodsworth College Study, University of Toronto BMA
119 St. George Street
Toronto, Ontario, Canada

Earl Bales Outdoor Theatre BMA
4169 Bathurst Street
Toronto, Ontario, Canada

Hasbro Inc. Corporate Offices BMA
1027 Newport Avenue
Pawtucket, Rhode Island, USA

Front Street Market BMA
Toronto, Ontario, Canada
Competition

Maple Leaf Quay Housing Study BMA
370 Queens Quay West
Toronto, Ontario, Canada

Santa Monica Civic Center Feasibility Study BMA
Santa Monica, California, USA

Slort House BMA
Malibu, California, USA
Unbuilt

Markham Municipal Building BMA
Markham, Ontario, Canada
Competition

1987

Calgary Olympic Arch BMA
Calgary, Alberta, Canada
Competition

Art Gallery of Ontario, Stage III BMA
joint venture with KMPB
317 Dundas Street West
Toronto, Ontario, Canada

UCLA Northwest Campus Master Plan, Commons & Residence Building BMA
in association with Antoine Predock Architects, and Esherick, Homsey, Dodge and Davis
Los Angeles, California, USA

Toronto Ballet Opera House BMA
joint venture with KMPB
Toronto, Ontario, Canada
Competition

Cerritos Center for the Performing Arts BMA
12700 Center Court Drive
Cerritos, California, USA

York University Fine Arts Expansion BMA
4700 Keele Street
Toronto, Ontario, Canada

Azrieli House BMA
in association with David Azrieli
Ivry sur le Lac, Quebec, Canada

Beaconplace Housing BMA
San Diego, California, USA
Competition

UCLA West Campus Carry Capacity Plan BMA
Los Angeles, California, USA
Partly built 1987–1990

1988

Desert Ridge Planning BMA
Phoenix, Arizona, USA

California Plaza Housing Study BMA
Los Angeles, California, USA

1989

4141 Wilshire Boulevard, Office Renovation BMA
Los Angeles, California, USA
Unbuilt

United States Pavilion, Universal Exposition of Seville (Expo '92) BMA
in association with
Arquitectura Langdon
Seville, Spain
Competition, built but not to BMA design

University of Southern California Plaza Master Plan BMA
in association with Gruen Associates and KDG Architecture
Los Angeles, California, USA

California Plaza Hotel BMA
Los Angeles, California, USA
Plan

1990

Ivan Reitman Offices BMA
MCA/Universal Studios
Los Angeles, California, USA

Children's Institute International (Child Family Development Center) BMA
Torrance, California, USA

Ahmanson Theatre Renovation BMA
Los Angeles, California, USA
Competition

Edmonton Concert Hall BMA
in association with Cohos Evamy Partners
Edmonton, Alberta, Canada
Unbuilt

New Jersey Performing Arts Center BMA
in association with Wilson Woodridge Architects
One Center Street
Newark, New Jersey, USA

Highland/Franklin Housing BMA
Los Angeles, California, USA

1991
1992

Philadelphia Performing Arts Center BMA
Philadelphia, Pennsylvania, USA
Competition

Goodman Theater Planning Study BMA
Chicago, Illinois, USA

Hollywood/Highland Metro Station Master Plan Assessment Study BMA
Los Angeles, California, USA

Native American Preparatory School BMA
in association with Ellis/ Browning Architects
Rowe, New Mexico, USA
Competition

1993

University of Maryland, College Park Center for Performing Arts BMA
College Park, Maryland, USA
Competition

Beverly Hills Cultural Center BMA
Beverly Hills, California, USA
Unbuilt

The Ice House Renovation BMA
9348 Civic Center Drive
Beverly Hills, California, USA

1994

University of Nevada at Las Vegas, School of Architecture BMA in association with Swisher & Hall AIA, Limited
Las Vegas, Nevada, USA
Competition

University of New Mexico, Campus Master Plan BMA
Albuquerque, New Mexico, USA

University of New Mexico, Albuquerque West Development Study BMA in association with Ellis/ Browning Architects
Albuquerque, New Mexico, USA

Manchester Art Gallery BMA
Mosley Street
Manchester, United Kingdom
Competition

Tip Top Tailor BMA
Toronto, Ontario, Canada
Competition

1995

University of California San Diego Scripps Ocean & Atmosphere Research Facility BMA
8622 Kennel Way
La Jolla, California, USA

Los Angeles Coliseum Study BMA
Los Angeles, California, USA

1996

1801 Century Park West BMA
Century City, California, USA

Bristol Performing Arts Center BMA
Bristol, United Kingdom
Competition

Orlando Performing Arts Center BMA
Orlando, Florida, USA
Competition

Myers House and Studio at Toro Canyon BMA
949 Toro Canyon
Montecito, California, USA

Atlanta Performing Arts Center BMA
Atlanta, Georgia, USA
Unbuilt

1997

1940 Century Park East BMA
Century City, California, USA

Embankment at Otaru Bay Planning Study BMA
Otaru, Hokkaido, Japan

1998

Lagunitas Office/ Research Park BMA
Carpinteria, California, USA

Reitman/Pollock Studios BMA
Universal Studios lot, Los Angeles, California, USA

421 South Beverly Drive, Office Renovation BMA
421 South Beverly Drive
Beverly Hills, California, USA

New Jersey Transit, NJPAC Station BMA
Newark, New Jersey, USA

Los Angeles Federal Courthouse BMA
Los Angeles, California, USA
Unbuilt

1999

Calhoun Street Mixed Use Planning Study BMA
Cincinnati, Ohio, USA

Scott Free Production Offices Interior Design BMA
Los Angeles, California, USA

Sacramento Hall of Justice BMA
813 6th Street
Sacramento, California, USA

Walnut Street Theatre Study BMA
Philadelphia, Pennsylvania, USA

Yahata Station Area Design BMA
Kitayushu, Fukuoka, Japan
Unbuilt

2000

Intermedia Films BMA
9350 Civic Center Drive
Beverly Hills, California, USA

MIT Sloan School of Management BMA
Boston, Massachusetts, USA
Competition

Maverick Records BMA
9348 Civic Center Drive
Beverly Hills, California, USA

Micha House (Steel House Prototype III) BMA
Laguna Beach, California, USA
Unbuilt

University of California Santa Barbara Parking Structure II (Study) BMA
Santa Barbara, California, USA

2001

Round Pond Winery BMA
Rutherford, California, USA
Unbuilt

Kyoto Nijo Cultural Center BMA
Kyoto, Japan
Unbuilt

Tempe Center for the Arts BMA
in association with Architekton
Tempe, Arizona, USA

Rogers House BMA
1954 Butler Avenue
Los Angeles, California, USA

Winston House (Steel House Prototype III) BMA
Montecito California, USA
Unbuilt

2002

Rector-Saybrook Water Treatment Facility BMA
Saybrook, New Jersey, USA

Christ and St. Luke's Episcopal Church BMA in association with
Tymoff + Moss Architects
Norfolk, Virgina, USA
Unbuilt

New Jersey Performing Arts Center Urban Design Guidelines BMA
Newark, New Jersey, USA

Morioka "Graphic" House BMA
1125 Palms Boulevard
Venice Beach, California, USA

House at Santa Ynez Valley (Rancho La Zaca) BMA
Santa Ynez Valley, California, USA
Unbuilt

Johns House (Steel House Prototype V) BMA
Montecito, California, USA
Unbuilt

Thomas House (Steel House Prototype VI) BMA
Studio City, California, USA
Unbuilt

House in Manhattan Beach BMA
Manhattan Beach, California, USA
Unbuilt

2003

University of Virginia Performing Arts Center Plan BMA
Charlottesville, Virginia, USA

B Street Theatre BMA
Sacramento, California, USA
Unbuilt

2004

Old Dominion University Performing Arts Master Plan BMA
Norfolk, Virginia, USA

Suzhou Clubhouse and Masterplan BMA
Suzhou, China

Black House (Steel House Prototype VII) BMA
Montecito, California, USA
Unbuilt

Bekins House (Steel House Prototype VIII) BMA
705 Toro Canyon Road
Santa Barbara, California, USA

2005

Dr. Phillips Center for the Performing Arts BMA in association with HKS Architects and Baker Barrios Architects, Inc.
445 South Magnolia Avenue
Orlando, Florida, USA

Gardner House BMA
770 Ladera Lane
Montecito, California, USA

Calabasas Community Theater Plan BMA in association with
Robert R. Scales
Calabasas, California, USA

Perth Centre Stage Theater BMA
in association with Peter Hunt Architects
Perth, Western Australia
Competition

2006

American Society of Cinematographers Expansion BMA
1782 N. Orange Drive
Hollywood, California, USA
Unbuilt

8th/Grand/Hope Plan BMA
Los Angeles, California, USA

2007

Indian Paintbrush Production Studios BMA
1660 Euclid Street
Santa Monica, California, USA

NJPAC Theater Square Grill BMA
in association with Paul Segal Associates
One Center Street
Newark, New Jersey, USA

2008

Hatlen Hall Feasibility Study University of California Santa Barbara BMA
Santa Barbara, California, USA

College of William & Mary Performing Arts Master Plan BMA
in association with Via Design Architects
Williamsburg, Virginia, USA

Tianjin Teda Performing Arts Center BMA
in association with Kengo Kuma and KDG
Tianjin, China
Competition

2009

9800 Wilshire II BMA
Beverly Hills, California, USA

New Jersey Performing Arts Center Donor Commemoration Floor BMA
One Center Street
Newark, New Jersey, USA

2010

1025 Westwood Boulevard, Office Renovation BMA
Los Angeles, California, USA

Spin Master Plan BMA
Queen's Quay East at Richardson Street
Toronto, Ontario, Canada
Unbuilt

Spin Master Inc. BMA
5860 W. Jefferson Boulevard
Los Angeles, California, USA
Unbuilt

Harary House BMA
Toronto, Ontario, Canada
Unbuilt

2011

Lake Toxaway House BMA
Lake Toxaway, North Carolina, USA
Unbuilt

2012

Punto de Vista BMA
6175 Carpinteria Ave
Carpinteria, California, USA
2012–2018; Unbuilt

2013

House in Venice BMA
Venice, California, USA
Unbuilt

2014

Horan House BMA
3500 Westside Road
Healdsburg, California, USA
In construction as of 2018

2015

Block House BMA
Santa Barbara, California, USA
Unbuilt

Dr. Phillips Center for the Performing Arts Phase II BMA
in association with HKS Architects and Baker Barrios Architects, Inc
445 South Magnolia Avenue
Orlando, Florida, USA
In construction as of 2018

2016

2017

Toro Canyon Bridge BMA
949 Toro Canyon
Montecito, California, USA
In construction as of 2018

2018

Johns House BMA
875 Toro Canyon
Montecito, Californi
Second design; Unbuilt as of 2018

Lagunitas Office Park BMA
Carpinteria, California, USA
Phase II for new owner

Notes

Vacant Lottery Writ Large: Barton Myers's Urban Philosophy

1 Barton Myers and George Baird, "Vacant Lottery," *Design Quarterly* 108 (1978): 1–3+6–51, at 7. DOI: 10.2307/4090990.
2 Barton Myers, "Barton Myers. Vacant Lottery, Canada, USA, 1969–79," *Design Quarterly* 113/114 (1980): 56–57, at 56. DOI: 10.2307/4091044.
3 Guidelines #9 and #10 were added after the guidelines were published in ibid. See Barton Myers, "The Architecture of Accommodation," *Oz* 7 (1985): 6–11, at 6. DOI: 10.4148/2378-5853.1091.
4 Bruce Kuwabara and Barry Sampson, "Diamond and Myers: The Form of Reform," *City Magazine* 1, nos. 5 & 6 (August–September 1975): 29–47, at 37.
5 Ibid., 29.
6 Myers and Baird, "Vacant Lottery," 7.
7 Ibid., 11.
8 Ibid.
9 Ibid., 15.
10 Kuwabara and Sampson, "Diamond and Myers," 37.
11 John Barbe, "Redesigning Architecture," *The Financial Post Magazine* (November 1, 1982): 12–14+, at 14.
12 Barton Myers, memo dated July 15, 1992, in Barton Myers papers, ADC.
13 "Urban Supertoy Subdues Renewal Bulldozer," *Progressive Architecture* 9, no. 69 (September 1969): 144–53, at 147.
14 Ibid., 152.
15 Myers and Baird, "Vacant Lottery," 36.
16 Barbe, "Redesigning Architecture,"16.
17 Suzanne Stephens, "Housing as Matrix: Dundas-Sherbourne Housing (Sherbourne Lanes) Toronto," *Progressive Architecture* 12, no. 77 (December 1977): 40–46, at 45.
18 Barton Myers video made for exhibition, "Overdrive," at the Getty Center, part of Pacific Standard Time Presents: Modern Architecture in L.A., 2013.
19 Robert F. Maguire III and James A. Thomas, "Our Approach," in *A Grand Avenue,* The Maguire Partners proposal, Bunker Hill, Los Angeles, February 1980; copy in Barton Myers papers, ADC
20 Robert F. Maguire III, "Introduction," *a+u* 131, no. 22 (August 1981): 23 .
21 Ibid.
22 Maguire and Thomas, "Our Approach," n.p.
23 Barton Myers, "A Grand Avenue Design Process," *a+u* 131, no. 22 (August 1981): 19-58, at 29.
24 Barbe, "Redesigning Architecture," 16.
25 Barton Myers Associates portfolio, 1990, in Barton Myers papers, ADC.
26 John Pastier, "Grand Avenue," *a+u* 131, no. 22 (August 1981): 19–58, at 20.
27 Ibid., 21 .
28 Barton Myers, "Architectural Style for the Year 2001," *Portland* (January 1986): 18.

Civic and Institutional Work

1 Barton Myers and Bruce Kuwabara, "Urban Projects and Buildings," *spazio e società* 26 (June 1984): 78–99, at 99.
2 Charles Jencks, *Post-Modernism: The New Classicism in Art and Architecture* (New York: Rizzoli, 1987), 258.
3 *Barton Myers Associates, Architects and Planners: A Portfolio of Selected Projects* (Toronto, Los Angeles: Barton Myers, 1985), n.p.
4 Bruce Kuwabara, "Clear and Composite: The Architecture of Barton Myers," *Selected Papers,* vol. II, SSAC Annual Meeting (1978): 156–57.
5 Jencks, *Post-Modernism,* 252.
6 Myers and Kuwabara,"Urban Projects and Buildings," 88.
7 Robert Fulford, "The Oedipus Edifice," *Canadian Art* 9. no. 3 (Fall 1992): 24–27, at 27.
8 On the Housing Union Building, see John Morris Dixon, "Student Street," *Progressive Architecture* 55, no. 2 (February 1974): 46–51, and Peter Hemingway, "Prairie Architecture: An Introduction," in Leon Whiteson, *Modern Canadian Architecture* (Edmonton: Hurtig Publishers, 1983), 82–85.
9 See Barton Myers and George Baird, "Vacant Lottery," *Design Quarterly* 108 (1978): 1–3+6–51, and Myers and Kuwabara, "Urban Projects and Buildings."
10 Hemingway, "Prairie Architecture," 85.
11 As quoted in Dixon,"Student Street," 49.
12 Roderick MacLeod and Eric Abrahamson, *Spirited Commitment: The Samuel and Saidye Bronfman Family Foundation* (Montreal and Kingston: McGill-Queen's University Press, 2010). Phyllis Lambert had already hired Myers in 1981 to develop a program for her Canadian Centre for Architecture (CCA) and to apply it to a 1948 Hudson's Bay Company warehouse building in downtown Montreal. She soon concluded that it would be "wrong to saddle a developing institution with the problems encountered at 465 Dorchester Street." In 1982 Lambert was part of the jury that awarded Myers second place in the Mississauga City Hall competition and in 1983 Myers prepared plans for an unexecuted commercial project on McGill College Avenue in Montreal for Cadillac Fairview, a development company owned by CEMP, a Bronfman family holding company. In 1987 Lambert was part of the jury that awarded Myers the Art Gallery of Ontario commission. On the CCA project see: Letter from Phyllis Lambert to Barton Myers (May 25, 1981), CCA Archives (ARCON1988:0033:0011)
13 On Richard Henriquez, see Howard Shubert, ed., *Richard Henriquez: Memory Theatre* (Cambridge: MIT Press, 1994) and Howard Shubert, "Richard Henriquez: An Architecture of Listening," in *Richard Henriquez: Selected Works 1964–2005,* eds. Howard Shubert, Geoffrey Smedley, and Robert Enright (Vancouver: Douglas & MacIntyre, 2006). On Peter Eisenman, see Jean-François Bédard, ed., *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978–1988* (Montréal: Centre canadien d'architecture/Canadian Centre for Architecture; New York: Rizzoli International, 1994).
14 In 2014 KPMB's Centre for International Governance Innovation won the Governor General's Medal in Architecture and the Institute Honor Awards for Architecture from the American Institute of Architects.
15 From the official competition publication. See: http://www.ccc.umontreal.ca/fiche_concours.php?lang=en&cId=33.
16 Jencks, *Post-Modernism,* 258
17 Ibid.
18 Mark Osbaldeston, *Unbuilt Toronto: A History of the City that Might Have Been* (Tonawanda, New York: Dundurn Press, 2008), 102
19 *Section a* 3, no. 3, Special Issue "Barcelona" (August 1985): 45
20 Charles Jencks, *The Language of Post-Modern Architecture* (London: Academy Editions, 1988), as quoted in Douglas Ord, *The National Gallery of Canada: Ideas and Architecture* (Montreal: McGill-Queen's University Press, 2003), 282.
21 The incorporation of this element may have been at the insistence of Jean Sutherland Boggs who organized the invited competition and selected the architects for the National Gallery and Museum of Civilization on behalf of the Canadian Government. Though she deplored the former home of the National Gallery at the Lorne Building, Boggs apparently appreciated that building's glass-walled ground floor, because it made some of the gallery's activities visible from the street. Safdie had actually submitted designs for the Museum of Civilization but was tapped to design the National Gallery. See Douglas Ord, *The National Gallery of Canada: Ideas and Architecture* (Montreal, Kingston, London: McGill-Queen's University Press, 2003), 295; J. S. Boggs, "The Designing of a National Gallery," *Burlington Magazine* 27, no. 985 (April 1985); and Odile Hénault, *Section a,* supplement (August 1984): 4–7.
22 Fulford, "The Oedipus Edifice," 25. According to Fulford, "The museum has developed as much through rejection as through growth. Each of the three major architectural transformations has begun with the humiliation of its immediate predecessor."

23 Its director, Glenn Lowry, is spearheading MoMA's expansion. Incidentally, Lowry was also the AGO's Director at the time of Myers's expansion project.
24 Larry Richards, "Competitions: Reframing the AGO," *Canadian Architect* 32, no. 4 (April 1987): 27–36, at 28.
25 Ibid., 29.

Three Examples in Building Adaptation

1 *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.* The National Park Service's introduction to the Standards states: *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* are intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to treatment.
As noted, while the treatment Standards are designed to be applied to all historic resource types included in the National Register of Historic Places--buildings, sites, structures, districts, and objects—the Guidelines apply to specific resource types; in this case, buildings.
2 The house is located at 323 E. Freemason Street in Norfolk, Va. and is now part of the Chrysler Museum of Art. The original architect is not known. The restored post-Revolutionary period Federal Style structure is an intact example of upper-class domestic architecture.
3 Paul Spencer Byard, *The Architecture of Additions, Design and Regulation* (New York: W.W. Norton and Co., 1988), 17.
4 Ibid.

Housing in Context

1 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966), 30.
2 William Dendy and William Kilbourn, "York Square," in *Toronto Observed: Its Architecture, Patrons, and History* (Oxford: Oxford University Press, 1986), 298.
3 "Architects Own Houses of the World: Barton Myers," *Toshi Jutaku Urban Housing Magazine* 2, no. 190 (August 1983): 42–45, at 45.
4 Barton Myers, "Some Notes on 19 Berryman Street," unpublished, undated manuscript in Barton Myers Papers, ADC.
5 Ibid.
6 Patricia McHugh, *Toronto Architecture: A City Guide* (Toronto: Mercury Books, 1985), 206.
7 Myers house has been described as "high-tech" in several publications: Susan Grant Lewin, "High-Tech Moves In," *House Beautiful* 120, no. 7 (July 1978): 80–83, at 81, and John Kron and Suzanne Slesin, *High-Tech: The Industrial Style and Source Book for the Home* (New York: Clarkson N. Potter, 1978). Myers referenced the "Pop Art idea" in an interview with Suzanne Myers: Kurt G.F. Helfrich, Barton Myers, Suzanne Myers, Peter Robertson, Kelly Robinson, *3 Steel Houses: Barton Myers,* eds. (Victoria: The Images Publishing Group, 2005), 28.
8 David Lasker, "The Great Space Debate," *Canadian House and Home* 8, no. 5 (November–December 1986): 50–57, at 55.
9 John R. Dale, "Barton Myers-Shifting Perspectives," in Barton Myers, *Barton Myers: Selected and Current Works* (Victoria: The Images Publishing Group, 1994), 6.
10 Ibid., 57.
11 "Domestic Plan with Industrial Materials," *House and Garden* 32, no. 7 (September 1977): 76–79, at 76.
12 Ibid.
13 "Wolf Residence, Toronto" *The Canadian Architect* 21, no. 10 (October 1976): 28–33, at 29.
14 Barclay F. Gordon, "Record Houses of 1977: The Wolf Residence," *The Architectural Record* 161, no. 6 (May 1977): 49–53; "Barton Myers, Toronto, Ontario 1977," in Herbert L. Smith, Jr., ed., *25 Years of Record Houses,* (New York: McGraw-Hill, Inc., 1981), 196–99.
15 *25 Years of Record Houses,* 196.
16 Ibid.
17 William Dendy and William Kilbourn, "Sherbourne Lanes," in *Toronto Observed: Its Architecture, Patrons, and History* (Oxford: Oxford University Press, 1986), 299–301, and McHugh, *Toronto Architecture:,* 155–56.
18 "Barton Myers, Professor," UCLA A.U.D. Architecture & Urban Design, http://www.aud.ucla.edu/faculty/barton_myers_15.html.
19 "House and Studio at Toro Canyon," promotional material, Barton Myers Papers, ADC.
20 Michael Webb, *Brave New Houses: Adventures in Southern California Living* (New York: Rizzoli International Publications, Inc., 2003), 158.
21 "Phase I/II Historical Resources Management Report for 705 Toro Canyon Road, Montecito, California," prepared for Michael Bekins by Post/Hazeltine Associates, 2004, in Barton Myers Papers, ADC.
22 Myers, "Some Notes on 19 Berryman Street," 2–3.

The Theaters

1 Barton Myers, *The Architecture of the Theater: Learning from Italy* (Los Angeles: Instituto Italiano di Cultura, 2006).
2 Marilyn Cenovich, "The Story of Cerritos: A History in Progress", 1995, City of Cerritos, http://menu.ci.cerritos.ca.us/collections/local_history/cl_lhStory.htm.
3 Christian Norberg-Schulz, *Baroque Architecture,* (New York: Abrams, 1971), 129–30.
4 A. S. G. Butler, *The Architecture of Sir Edwin Luytens, Volume One: Country Houses* (London: Country Life Ltd, 1984), 26–27.
5 Matthew J. Palm, "Orlando's Dr. Phillips Center Will Open in November," *Orlando Sentinel,* January 6, 2014, http://www.orlandosentinel.com/entertainment/arts-and-theater/os-dr-phillips-center-opening-orlando-20140106,0,4305241.story.
6 Lawrence Goldman email correspondence with the author, May 7, 2014.

Image Credits

Most of the images in this publication are from the Barton Myers Archive in the Architecture and Design Collection at the Art, Design & Architecture Museum, University of California, Santa Barbara. The Museum is grateful to the copyright holders for permission to publish..

Director's Preface

i-2: John Fulker, Courtesy of the West Vancouver Museum

Vacant Lottery Writ Large: Barton Myers's Urban Philosophy

I–3: Ian Samson
I–4: Ian Samson
I–6: Ian Samson
I–11: © Family of Carlos Diniz/ Carlos Dinz Archive

Civic and Institutional Work

II–2: ©Family of Carlos Diniz/ Carlos Dinz Archive
II–7: John Fulker, Courtesy of the West Vancouver Museum
II–9: Ken Hughes
II–13: Timothy Hursley
II–14: Timothy Hursley
II–15: Timothy Hursley
II–23: Steven Evans
II–24: Steven Evans

Three Examples in Building Adaptation

III–1: Tim Griffith
III–4: Tim Griffith
III–5: Tim Griffith
III–8: Tim Griffith
III–9: Luis Hoyos
III–10: Tim Griffith
III–11: Luis Hoyos
III–13: Ciro Coelho
III–14: Benny Chan
III–15: Luis Hoyos
III–16: Thomas Schneider

Housing in Context

IV–1: Bent Rej
IV–2: John Fulker, Courtesy of the West Vancouver Museum
IV–3: Ian Samson
IV–4: Bent Rej
IV–10: John Fulker, Courtesy of the West Vancouver Museum
IV–11: John Fulker, Courtesy of the West Vancouver Museum
IV–12: John Fulker, Courtesy of the West Vancouver Museum
IV–13: John Fulker, Courtesy of the West Vancouver Museum
IV–16: Robert Lautman, Photography, Washington
IV–19: Russ Widstrand
IV–20: Grant Mudford
IV–22: Ciro Coelho
IV–23: JCP Photography
IV–24: Ciro Coelho
IV–26: Ciro Coelho
IV–27: Victoria Sambunaris
IV–28: Ciro Coelho
IV–31: Jurgen Nogai

The Theaters

V–1: John Fulker, Courtesy of the West Vancouver Museum
V–2: Yukio Takase of Yukio Futagawa & Associated Photographers
V–5: Yukio Takase of Yukio Futagawa & Associated Photographers
V–8: Timothy Hursley
V–10: James Carpenter, JCDA
V–21: Timothy Street-Porter
V–22: Timothy Street-Porter
V–23: Chris Lee
V–27: Jeff Goldberg/ESTO
V–28: Jeff Goldberg/ESTO
V–31: John Edward Linden
V–33: Tony Mastres, UCSB
V–35: Courtesy: Dr. Phillips Center for the Performing Arts
V–36: Courtesy: Dr. Phillips Center for the Performing Arts
V–37: Courtesy: Dr. Phillips Center for the Performing Arts

Colophon



Barton Myers: Works of Architecture and Urbanism. Copyright © 2018 the authors and editors. This work carries a Creative Commons BY-NC-SA 4.0 International license, which means that you are free to copy and redistribute the material in any medium or format, and you may also remix, transform and build upon the material, as long as you clearly attribute the work to the authors (but not in a way that suggests the authors or punctum books endorses you and your work), you do not use this work for commercial gain in any form whatsoever, and that for any remixing and transformation, you distribute your rebuild under the same license.
http://creativecommons.org/licenses/by-nc-sa/4.0/

First published in 2019 by punctum books, Earth, Milky Way.
https://punctumbooks.com

ISBN-13: 978-1-950192-15-1 (print)
ISBN-13: 978-1-950192-16-8 (ePDF)

DOI: 10.21983/P3.0249.1.00

LCCN: 2019934936
Library of Congress Cataloging Data is available from the Library of Congress